

THE BEST SELLING GUITAR MAGAZINE IN AMERICA!

JUNE, 1991

48429 • \$3.50 IN USA • \$4.50 IN CAN. • £2.30 IN U.K.

guitar

FOR THE

JIMMY PAGE

TRANSCRIPTION TO
BRON YR AUR

THE BLACK CROWES

TRANSCRIPTION TO
SHE TALKS TO ANGELS

DAMN YANKEES

TRANSCRIPTION TO
COMING OF AGE

SLAYER

POSTER FEATURE
TRANSCRIPTION TO
WAR ENSEMBLE

THE DOORS

TRANSCRIPTION TO
LOVE ME TWO TIMES

NEW COLUMNS BY ALEX SKOLNICK AND REEVES GABELS
WOMEN GUITARISTS: A ROUNDTABLE • ADRIAN BELEW

ALL
BASS LINES
INCLUDED



MIKE VARNEY PRESENTS:
SHRAPNEL RECORDS INC.

GUITAR INSPIRATION

FROM THE NEW GENERATION OF GUITAR PLAYERS FOR THE NEXT GENERATION



Apocrypha/Area 54 SH-1047
Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".

Michael Lee Firkins SH-1045

"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived." Pete Prown *Guitar For The Practicing Musician*.

"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski *Guitar World*.

9.0/Too Far Gone SH-1048

9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marino walls with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.

Richie Kotzen's Fever Dream SH-1046

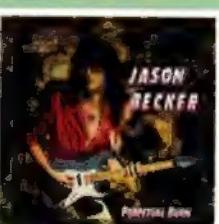
Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.

James Byrd's Atlantis Rising SH-1049

Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.

Joey Tafolla/Infra-Blue SH-1050

Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neoclassicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



Marty Friedman/Dragon's Kiss SH-1035
One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.

Greg Howe SH-1037
This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

Jason Becker/Perpetual Burn SH-1036
As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.

Racer X/Live Extreme Volume 1 SH-1038
Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three newsongs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

Cacophony/Go Off! SH-1040
Marty Friedman and Jason Becker "Go Off!" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.

Howe II/High Gear SH-1044
Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.

To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. F, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums. Retail inquiries should be directed to Important Record Distributors.

ALSO AVAILABLE: *Steelier* (w/ Yngwie Malmsteen) SH-1007, *Kael* "Lay Down The Law" - SH-1014, *Chastain* "Mystery Of Illusion" - SH-1018, *Violous Rumors* "Soldiers Of The Night" (w/ Vinnie Moore) SH-1020, *Tony MacAlpine* "Edge Of Insanity" - SH-1021, *Racer X* "Street Leifel" - SH-1023, *Chastain* "Ruler Of The Wasteland" - SH-1024, *Vinnie Moore* "Minds Eye" - SH-1027, *MacAlpine*, *Aldridge*, *Rock*, *Sarza*, "Project Driver" - SH-1028, *Joey Tafolla* "Out Of The Sun" - SH-1030, *Cacophony* "Speed Metal Symphony" - SH-1031, *Racer X* "Second Heat" - SH-1032, *Violous Rumors* "Digital Dictator" - SH-1033, *Apocrypha* "The Forgotten Scroll" - SH-1034, *Apocrypha* "The Eyes Of Time" SH-1039 *Fret Board Frenzy* (for Guitar Compilation) - SH-1041, *Richie Kotzen* (w/ Stuart Hamm and Steve Smith) - SH-1042.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC. EXCEPT NO LP'S AVAILABLE FOR SH-1046-1050.



We made the biggest sound in bass more portable and affordable.

Hartke Transporter Cabinets

You've wanted Hartke. But the biggest sound in bass represented a bigger investment than you were prepared to make.

We've solved that problem. Our new Transporter cabinets bring you the same clear, powerhouse sound used by top pros like Stuart Hamm, Will Lee, Darryl Jones,

Tom Hamilton and others – at a much more affordable price.

Every Transporter incorporates Hartke's radical aluminum cone drivers to produce a big, clear dynamic sound on top with maximum punch on the bottom. That sound is built into portable, road-proof cabinets that stand the test of time.

But don't take our word for it. Take your bass down to your nearest Hartke dealer and experience Transporter for yourself.

The Hartke Transporter. The distance between you and the biggest sound in bass is a lot smaller than you think.

Hartke Systems
Transient Attack™

CONTENTS



JUNE, 1991
VOLUME 8 NO. 8

John Paul Jones and Jimmy Page take a look at Les Paul's Maccaferri guitar, originally used by Django Reinhardt.

DEPARTMENTS

LETTERS TO THE EDITORS	7
STEVE MORSE	
OPEN EARS	8
RICH ROBINSON/THE BLACK CROWES	
IN THE LISTENING ROOM	11
ALEX SKOLNICK	
THE METAL EDGE	15
REEVES GABELS	
ANTI SOCIAL GUITAR	16
RANDY COVEN	
BASS SECRETS	19
ROBERT PHILLIPS	
CLASSICS ILLUSTRATED	20
RESUME	22
GUITAR/GIVEAWAY	23
WOMEN ON GUITAR	
ROCK CLIMBING	24
PERFORMANCE NOTES	31

ROBBIE KRIEGER/THE DOORS

GUITAR IN THE '90S	121
GUITAR QUESTIONS	124
AMP QUESTIONS	124
THE CALL BOARD	125
SOUND F/X DAMN YANKEES	127
NEW PRODUCTS	136
THE VINYL SCORE	138
ADRIAN BELEW	
THE OUTSIDE CORNER	145
ADVERTISER INDEX	150

FEATURES

DAMN YANKEES	
By Tom Forsythe	58
POSTER FEATURE	
SLAYER	
By Tom Forsythe	
Photo by Mark Leialoha	73
JIMMY PAGE	
Interview by Dan Neer	80

GUITAR AND BASS

SHEET MUSIC	
EXPLAINING TAB	32
SHE TALKS TO ANGELS	
THE BLACK CROWES	
Transcription by Brad McPhail	
Bass transcription by Steve Gorenberg	33
COMING OF AGE	
DAMN YANKEES	
Transcription by Andy Aledort	40
BRON YR AUR	
LED ZEPPELIN	
Transcription by Andy Aledort	90
WAR ENSEMBLE	
SLAYER	
Transcription by Bob Jeffers	
Bass transcription by Steve Gorenberg	95
LOVE ME TWO TIMES	
THE DOORS	
Transcription by Andy Aledort	108

CHARVEL

SURFCASTER

16.



FOR FULL LINE CATALOG SEND \$3.00 TO
THE CHARVEL/JACKSON GUITAR COMPANY

P.O. BOX 2344, FORT WORTH, TEXAS 76113-2344



What does it take to be the best?

A lot of guitarists have talent but you need much more to be successful. Desire. Dedication. An overwhelming belief in yourself. And the help of people who believe in you.

At the Grove School Of Music you'll learn what it takes to be the best from some of the biggest names in the business. John Abercrombie, Jamie Glaser, Dan Ferguson, Wayne Johnson, Adam Levine, Rick Kraushaar, Jeff Richman, Robben Ford and Frank Gambale to name a few.

If music is your life and you dream of making it your profession, simply send back the coupon or call one of our counselors at (818) 904-9400 and ask for a free catalogue. Also, ask about our Video Tour of the school.

It could be the best career move you'll ever make.

Im Intent On A Career In Music.

Mail Coupon To: Grove School Of Music, 14539 Sylvan Street, Van Nuys, CA 91411

Name _____

Street _____

City _____

State _____ Zip _____

I would like to know more about:

- Guitar
- Bass
- Keyboard
- Percussion
- Vocal
- Recording/Engineering
- Songwriting
- Electronic Composing & Arranging
- Acoustic Composing & Arranging
- Film/Video Composing
- General Musicianship

Grove
SCHOOL
OF MUSIC
(818) 904-9400

GPM 6/91

guitar
FOR THE PRACTICING MUSICIAN

EDITORS-IN-CHIEF
BRUCE POLLOCK
JOHN STIX

MUSIC EDITOR
ANDY ALEDORT

MUSIC ARRANGER
KENN CHIPKIN

MUSIC ENGRAVER
WOJCIECH RYNZAK

EDITORIAL ASSISTANTS
BARBARA BEALS (Proofreading)
BRIAN MILLER

CONTRIBUTING EDITORS
ALEX AGUILAR, RANDY COVEN,
REEVES GABELS, BARRY LIPMAN,
BUZZ MORISON, STEVE MORSE,
ROBERT PHILLIPS, PETE PROWN,
ALEX SKOLNICK, JOAN TARSHIS

ART DIRECTION AND DESIGN
PETER AMFT

ASSOCIATE ART DIRECTOR
BRIAN AUSTIN

ARTISTS
BETH THOMPSON
LAVON WELCH

PRODUCTION MANAGER
ELAINE M. SPINELLI

ADVERTISING SALES DIRECTOR
BARBARA SEERMAN

ACCOUNT EXECUTIVE
NAOMI KOLLER

ADVERTISING COORDINATOR
ANNE BRISTOL

PUBLISHER
HOWARD CLEFF

DIRECTOR OF MUSIC
MARK PHILLIPS

CIRCULATION MANAGER
ADAM KAPLAN

DEALER SALES MANAGER
JOSH RIKELMAN

DIRECTOR OF CUSTOMER SERVICE
KATHLEEN MALONEY

NEWSSTAND DISTRIBUTION
KABLE NEWSCOMPANY, INC.



**Audit Bureau
Of Circulations**

GUITAR For The Practicing Musician (ISSN 0738-937X) is published monthly for \$27.95 per year (\$45.85 for two years) by Cherry Lane Music Company, Inc., 10 Midland Avenue, Port Chester, N.Y. 10573-4907. Second class postage paid at Port Chester, N.Y. and additional mailing office. POSTMASTER: Send address changes to GUITAR For The Practicing Musician, Subscription Dept. P.O. Box 53063, Boulder, CO 80322-3063. For subscription inquiries call toll-free 1-800-888-8892.

Submission of manuscripts, illustrations and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material. Copyright © 1981 by Cherry Lane Music Company, Inc. All Rights reserved under International and Pan American Copyright Conventions. Reproduction in whole or in part without written permission of the publisher is prohibited. Printed in U.S.A.

*The Sky's
not the
limit
anymore.*

Leave old technologies and ideas behind. Crate stacks have the power, sound and durability for the serious player. The vehicle is Crate.

When you know where you're going.

CRATE
THE NEW SHAPE OF ROCK

1400 Ferguson Avenue • St. Louis, MO 63133

Robert Sarzo and his G1600XL Celestion loaded stacks take off courtesy Joe Berndt.

Photo: Rick Gould



A different kind of Summer...

A different kind of School!

Summer Session at Musicians Institute is not what you would expect. It is not the usual approach to music education. Not the usual approach to a summer program. Not the usual type of learning. This is different. This is an experience you will never forget. In Hollywood. Right in the heart of the music industry. 11 weeks long, you have time to really get into your instrument, to eat, sleep, breathe, live it for a whole endless summer. Time to get good. Of course, there's the Roxy, the Troubadour, the Whisky and the China Club. There's the Pacific Ocean, Malibu, Zuma and the surf. There's Disneyland and Universal Studios. There's those Hollywood nights and there's sun, sun, sun. Let's face it, we're talking about a whole different kind of summer. Interested?

GIT
Guitar Institute of Technology

PIT
Percussion Institute of Technology

BIT
Bass Institute of Technology



Send For Free Catalog: Musicians Institute • 1655 McCadden Place Box 078 • Hollywood, CA 90028 • (213) 462-1384

LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR,

We were all saddened to hear in the news of Leo Fender's death. He was a man who, perhaps more than any other in history, had such a profound effect on the industry of which we are a part. His ideas served to spawn other ideas and concepts that all helped the electric guitar evolve to its current state of the art. Even those of us who did not know Mr. Fender personally will miss him and the innovative spirit that he demonstrated right to the end.

Bill Robinson
Vice-President
Washburn International
Buffalo Grove, IL

Dear GUITAR,

I'm writing in response to Mr. MacAlister's letter in the March '91 issue (and anyone else who's ever written you to complain about ballads). Just because Ken doesn't care for Kiss' "Forever" doesn't make it any less of a song. No one is forcing him to play it. I think it's a great song, and I'm glad you included it. Granted, there are better Kiss songs, but "Forever" is a great song. I love hard rock ballads. There are many great ones, such as Cheap Trick's "The Flame," Great White's "The Angel Song," Tesla's "Love Song," L.A. Guns "The Ballad of Jayne".

Ed Bailey
Spokane, WA

Dear GUITAR,

Thanks for the great article on Thin Lizzy!!! They have got to be one of rock's finest bands as well as unsung heroes. Phil Lynott is indeed one of my biggest inspirations as a songwriter, vocalist, bassist and frontman. As well, Gary Moore is my *all-time favorite* guitarist. There are a few things to note which were omitted from your article. I do believe *Back on the Streets* was Moore's second solo album. He released *Grinding Stone* about 1973 or so. I don't know about a Lynott/Moore Ep, but I have a 12" of "Out in the Fields" with "Military Man" (both off *Run for Cover*, with a re-recorded "Still in Love With You" on the B-side. Lynott and Moore worked together on Lynott's *Solo in Soho* in 1980 on a track called "Jamaican Rum." (It's interesting to note that Mark Knopfler is also on the album.)

Gary recorded "Emerald" as a B-side to "After the War" in 1988 for European release. I was most surprised to see you missed Lizzy's 1981 album, *Renegade*, with the hit "Hollywood

(Down on Your Luck)." And there is a 1977 Thin Lizzy compilation, *Rocker* (1971-1974), which features singles, B-sides and unreleased material. Anyway, it was good reading overall! Thanks!

Scott S. Prinzing
Minneapolis, MN

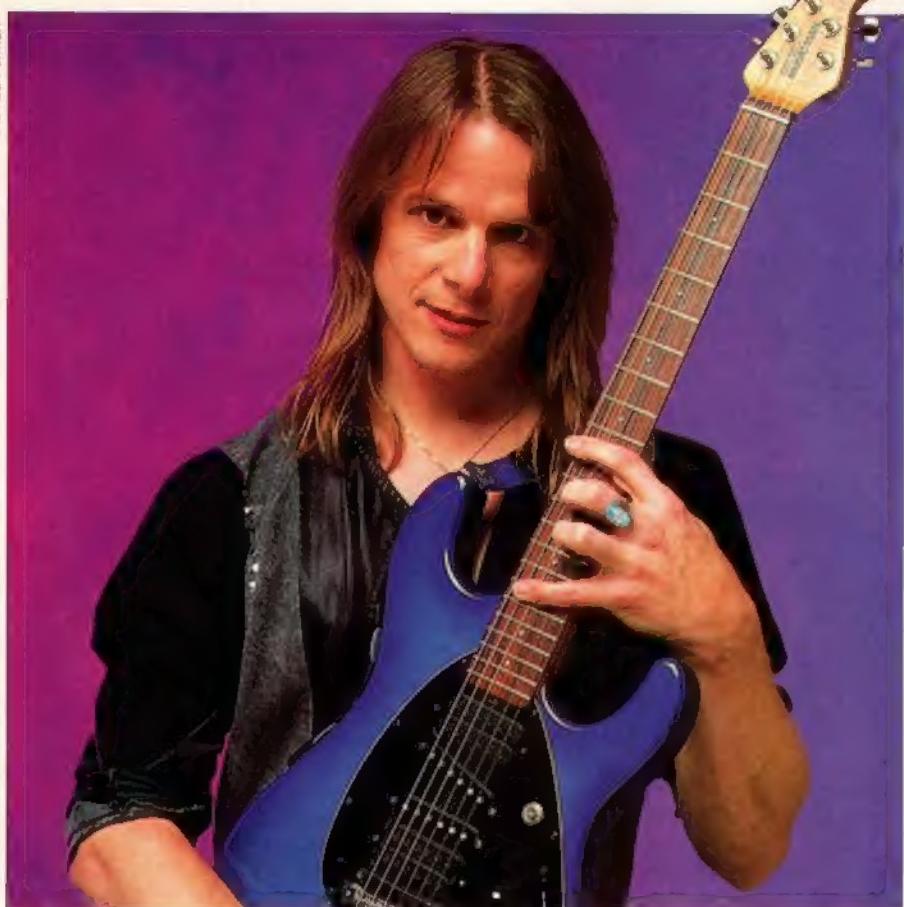
Dear GUITAR,

I am a first time writer to GUITAR, though I have been a reader for years. I have thought about writing many times, for one reason or another, but after reading the March 1991 issue with the

Thin Lizzy poster/feature, "A Decade of Living Dangerously," I felt compelled to write. Only discovering Thin Lizzy a few years ago—and quickly becoming addicted—I was glad that GUITAR featured this very underrated band (at least here in America). The article by Pete Prown (no doubt to coincide with the new album, *Dedication*), did a good job of expressing a lot of what I like Thin Lizzy for—from the harmony guitar attack to Phil's ever-present soulful vocal approach. It's been a while since the

Continued on Page 30

The advertisement features a large, stylized title "SUPERBLASTED for more of everything" in white and black text against a dark background. Below the title are several packages of Rotosound bass guitar strings. One package is labeled "FUNKMASTER SUPERBASS 303F" with "303" prominently displayed. Another package is labeled "SWING BASS 60" with "60" and "the roundwound bass guitar string" visible. A third package shows a bass player and is labeled "ROD'S BASS". In the background, a person is playing a pink bass guitar. The bottom left corner contains the text "James How Industries Unit 1, Morewood Close, Sevenoaks, Kent TN 13 2HU, England (0732) 450838 Fax (0732) 458994" and the bottom right corner has the copyright notice "© 1990 J.H.I."



OPEN EARS

Steve Morse Getting Out of a Rut

It happens to everyone. If you find yourself mindlessly repeating licks, running out of ideas, and generally boring yourself, you might be stuck in a rut.

My theory is that people make progress in steps or plateaus. A period of very little progress, then a big breakthrough, then not so much progress. One exception to this might be musicians who are in some formal training. In a school environment there are always some new challenges put in front of you. But sooner or later, even if you're taking lessons or in school, you should learn to teach yourself. That means giving yourself realistic goals, challenges, solving problems and trying to maintain forward



progress. This month's topic deals with maintaining forward progress.

Okay, I'm stuck in a rut. What do I do now? The main solution involves changing your point of view. If your mind is stuck in the same patterns musically, it will be much harder to be creative. Let's say that every time you practice your guitar, you play the same licks for a while, then throw it down out of boredom. Let's change a few things. Pick up the guitar, warm up, play some familiar things that you really like, then try to learn something new. Start with something that you can easily master, like just one riff from a song that you like, or a fragment of a solo that you can easily transcribe. Try to twist the idea around in different forms, using different fingering. Try jamming on the idea in a different tempo.

Suppose your solos all sound the same. Try to put a theme idea from each song into each solo. Take a melodic bit, just a bar or two, and start your solo with it. Then play two bars in your normal way, then back to the little melodic theme. Make it like a question and answer thing. The melodic idea is the question, you answer with your natural soloing—but in small doses. The net result is that your answering licks will usually become more similar to the melodic ideas in terms of form.

Picture a group of people all hearing the same song, then each one describes what they think the song is about. There will be many different interpretations that reflect each person's point of view. Using a musical idea of someone else's can be a good starting place if you allow your individual style to transform it into something different. This is the way many people get out of a rut when they are writing or composing. Sometimes the original idea was copied, rather than just used as a starting point. On the radio you will occasionally hear songs that are definitely copies of previous big hits. On TV, all the shows seem to be clones of earlier successful shows. Many restaurants, shops, guitars, amps, fashions were obviously patterned after something that did well. If you use this approach, be very careful not to copy the music, but to be inspired by it to create your own.

Let's say you're bogged down in a different way. You always stay in one position on the guitar and don't use the whole neck. One solution is to restrict the habit you're trying to break. Try playing over a tape or sequence of some chords with a different point of view—restrict yourself to only playing the first two strings, for instance. This will force you to think about what you're playing, because you can't fall back on old licks.

that your fingers play automatically. Another trick is to play in different positions. If you always solo in A in the fifth position, for example, play over the same chords only in the 7th position, then the 9th, 10th, 12th, and so on. The idea is to break the automatic patterns and force yourself to think.

Another way to break out is to switch instruments. Don't forget that your voice is an instrument. Try putting down the guitar and singing a melodic line over the chords. Then pick up the guitar and learn what you came up with. Do this in little bits at a time so you don't get discouraged. If you're in a rut with song ideas, try playing a different guitar. Acoustic, 12-string, classical and slide guitar all tend to make you play differently. Changing the tuning is another way to provoke some interesting ideas. Try writing on the keyboard when you need to get away from the guitaristic chords and voicings.

Even changing the amp setting, or changing the time of day that you practice, can give you a new perspective. I once solved a musical problem by playing in a totally dark room, so that there would be absolutely no distractions. Play your ideas at different tempos with varied backing music. Keep changing your point of view, and you'll pull yourself out of that rut. ▶

AT \$329*, IT WON'T TAKE LONG TO SAVE UP FOR A QUALITY 4-TRACK.

Someday, you're going to have your name in lights and royalties just rolling in. For now, you're out there picking up lots of inspiration—and spare change, and wondering how to get your hands on the multitrack that'll help make your dreams come true.

You know, a Tascam. The one some said you couldn't afford, but you wouldn't buy any other because you knew only a Tascam could do it for you.

Well, now there's a

Tascam multitrack you can afford. The new Porta-03 Ministudio. A 4-track 4-channel cassette recorder with switchable Dolby B® noise reduction, and a 2-channel mixer with input trim control, record track select switch and linear fader on each channel. Plus lots of other features and functions that'll get you into multitrack and up to speed in no time.

The Porta-03 Dream Machine. Easy to use. Easy to live with. And easy to buy. Now, at your nearest Tascam dealer.



TASCAM.

© 1980 TEAC America, Inc., 7730 Telegraph Road, Montebello, CA 90648. 239/25-0808.
* Suggested retail price. Dolby and Dolby B are trademarks of Dolby Laboratories Licensing Corporation.

Reach Out and Hurt Someone.



FREE OFFER!

Go to your Marshall dealer and check out a new VALVESTATE amp. Complete and return the special coupon you'll find on the VALVESTATE in-store display. We'll send you a limited edition Marshall all-leather guitar strap absolutely free! Offer good until August 31, 1991 or while supplies last.

Crank up a VALVESTATE. Blast off. Scare people.

That's why everyone plays Marshall in the first place.

It's not about science, but VALVESTATE'S breakthrough technology gives you Marshall sound that can break down walls.

You feel VALVESTATE. The Clean, the Crunch & the Distortion.

VALVESTATE comes in 40x40

and 80x80 stereo power amps, 10/20/40/80 watt combos and a 100 watt stack.

You get all the Marshall extras (buffered EFX loops, direct outs, headphone jacks, blah, blah, blah).

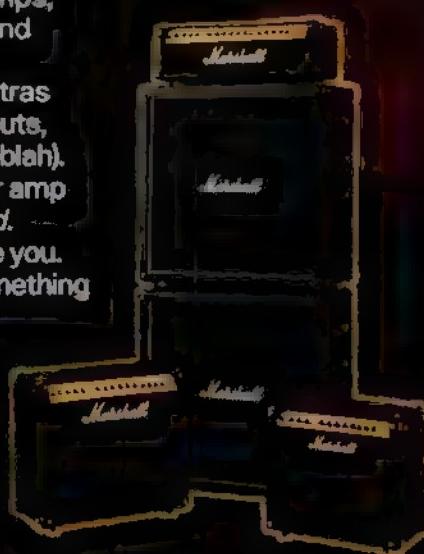
And the one thing no other amp can give you. *Marshall Sound*.

All at prices that'll surprise you.

VALVESTATE. Give 'em something they'll remember you by.

VALVESTATE™

For more information on VALVESTATE amps and other new Marshall products, send your name and address, plus \$3.00 to: Dept. V3, Marshall Amplification, 88 Frost St., Westbury, NY 11590.



RICH ROBINSON

BY JOHN STIX

While Black Crowes guitarist Rich Robinson may not have lived the 60's musical experience first hand, he sure knows what he wants to preserve about it: live rhythm guitars that rock and swing, live drums that churn like a train, and the kind of band interplay that produces one of a kind nights where everyone plays like there's no tomorrow. We gave him a platform for these views In The Listening Room.



"I'm Losing You" from Rod Stewart Storyteller/Warner Bros

RICH: Ron Wood is probably one of the coolest guitar players ever. Ron Wood, in the Faces, was one of my all-time favorite guitar players. Once he left to join the Stones, I thought he was just okay. I love the Stones, and I love what they did with him in the band, but I thought he was kind of wasted. He didn't rise to the whole Mick Taylor thing. His records were just amazing, you know. He's an amazing slide player, totally underrated as far as slide goes. Totally underrated as far as a guitar player goes. This song is like an old Motown song that they redid, and the playing is more rhythmically inclined. It's a song, instead of little twangy guitars that go really fast, which I can't play. As far as I'm concerned, I think this one song totally defines rock 'n' roll. The same as Keith Richards, or Steve Marriott playing in Humble Pie. This song is where I'm coming from, rhythmically speaking. They did most of their records live. It used to be live back then, and now it's all studio. A lot of people want you to play 'duplicate the record,' which is not what it's about. The record is for sitting at home and listening to. The live show is for going to see something different, and see the people who made this music flex their muscles. Flex their talent a little. The Faces were an amazing live band, as were the Stones, as was Humble Pie, the Allman Brothers. A lot of that's lost today.



"Everyday People" from Sly and the Family Stone's Greatest Hits/Epic

RICH: I'm a huge Sly and the Family Stone fanatic. We have all the Sly al-

bums. We listen to him every night. Rhythmically, they're probably the tightest rock band ever. They're the tightest, most groovin' rock band there ever was. They were all amazing players, and they

BILLY



Hear Billy Sheehan with Mr. Big "Lean Into It" on Atlantic Records (82209). For a color catalog showing DiMarzio pickups, send \$2.50 check or money order to DiMarzio, Inc., PO Box 100387, Staten Island, NY 10310.

DiMarzio • 1-800-229-0000

IN THE LISTENING ROOM

were so good that none of them really stood out, 'cause they all complemented each other so well. Lyrically, it was amazing that a black man wrote that song back in the '60s, when a lot of racial tension was happening. It's not intricate, like a Dylan song, because Dylan was a spokesperson, but this is one of my all-time favorite Sly songs. It's like every once in a while someone will come out with a song that just totally hits it. That's just 100% true. Music is supposed to be something that grabs your heart and makes you feel—not just a catchy chorus. That's not what it's about. It's about a chord, or it's about a lyric, or it's about a melody line that moves you. It's not a blues song; the lyrics are very heavy, but the music is pretty. It's kind of up and optimistic. There's not an overabundance of guitars, or an overabundance of anything. It's a simple song. It's amazing, in that sense. (Not that only simple songs are amazing, 'cause Jimmy Page wrote the most complicated songs in the world, and his songs are great, too.)

3 "Honky Tonk Woman" from a Stones bootleg
RICH: I've heard so many Stones bootlegs, I've heard every way they can do it. This song represents the coolest back-beat there is. The drum sounds like a slow-churning train, which is what it's supposed to sound like. The drum should go in a circular motion like a train. It's Keith's major, huge, bad-ass riffs. I hate that word riffs, 'cause it's so geeky, but whatever he plays is just so cool to me. It just totally cops a feel, right off the beginning, live. When Charlie comes in, it's heaven-sent, to my ears at least. What more can you say about that song? I've heard it 18 million times, and each time I just turn it up. The drums are what makes it really cool. And Mick Taylor, 'cause he played on it live in the '70s. In '76, Keith started playing the riff, because I don't think Ron could play it too well. Mick has a style that you can hear miles away. Mick Taylor's one of my all-time favorite guitar players, when he was in the Stones. He can play so many things. He's such an amazing guitar player. Another underrated guitar player. Check him on *Exile, Beggar's Banquet, Sticky Fingers, Let It Bleed*. They are the four best records of all time. Actually, Brian Jones played on *Beggar's Banquet*. I think Mick Taylor played on the rest of them.

0 "Burning Tree" from *Live at Leeds*, by Burning Tree/Epic Promo
RICH: They opened for us on a club tour. Mark Ford's an amazing guitar player. He's just very fluid. He knows the guitar backwards and forwards. Each

solo he plays is so well thought-out, and well put together, but it's spontaneous at the same time. We used to watch him every night. I think he had the whole groove down. This rendition of "Burning Tree" is cool. It's exactly what they played every night on tour, so it's a little bit faster. Burning Tree live is a lot better than their record because it captures something. He's amazing on a wah-wah pedal. He's got his gig down, which is just playing guitar, and that's what it's about. This is a new band that I actually like. They are one of the best ones. Especially *Live at Leeds*, 'cause all those songs on *Live at Leeds* blow the record away

6 "Going to Saint James Infirmary" from *Company of Wolves*, by Company of Wolves/Polygram

RICH: They have pretty cool ideas. The guitar sounds like crap. It's pseudo-cool, like it was plugged into a transistor amp or something with a studio chorus on it. If he had plugged into a Marshall or something without all the effect, it would have been a lot cooler. Some of the ideas of the actual song are somewhat cool, but the drum's really white. The drummer's just on the upbeat. That song would be a lot cooler if it was slowed down. Too many acoustic guitars. It sounded like they were bored in the studio. There wasn't any excitement to it. It sounded like they were playing to a click track. If you play a song naturally, it's gonna get faster if you like it, 'cause you'll be excited to play it. It just stayed straight. There's overdubs that you can totally tell are overdubs. Right before the chorus there's a guitar that sounds totally false. They have some good ideas, though, like some of the chord progressions were cool when they would switch around. It was all right.

C "Quiet Afternoon" from *School Days* by Stanley Clarke/Nemperor

RICH: That's some annoying urban-contemporary pseudo-jazz, something they play on the Adult Contemporary station, like, 'Hey, this is jazz.' They would play it at Denny's or something. It's the most annoying sound I've ever heard in my life. There's no excitement to it. There's nothing to it. It's like all just effects. That's a bunch of accountants onstage playing. I don't like it.

H "Shelter Me" from *Heartbreak Station*, by Cinderella/Polygram

RICH: The song is cool. For a newer band that started out with more metal roots, I think it's a really cool twist. Their last record was pretty good. It was actually a lot better than most albums that came around that time. The guitar playing's really cool. He plays pretty cool slide. When the guitars kick in it

doesn't groove. It's on the upbeat, but I guess if it was on the backbeat it would sound like "Let It Bleed." But it's a cool song. I think if they laid back on the beat a little bit, and got a train going, I'd like it even more. It sounds real. It sounds live. There's no souped-up, ridiculous, heavy metal 'metal' guitar sound. It's not a false sound. It just sounds real. That's what I like about it. The song has cool parts. I like the melody, I like his phrasing. The backup singers are cool. They have all the things in place that make it cool to me. The music is the most important thing. What you do with it is how good or bad a record is. I think they tried to do something really cool and that's what I like about it.

Y "Young Lions" from *Young Lions*, by Adrian Belew Atantic

RICH: It sounds like these guys are going, 'Hey, we listened to a couple Beatles records, so why don't we just throw as much meaningless bullshit in our songs as possible?' Who was that? It sounded like the Beatles and Queen. It had a Queen feel to it. It's people trying to do too much and not being able to do it. The opening thing was cool with the drums. Cool beat and different. You hear the same pseudo-distorted Rockman sound in the studio. The guy's voice is filled with tons of effects, which means he doesn't have a voice. It doesn't necessarily mean that, but anyone who knows anything about music will hear it and go, 'If he could sing, he would sing dry, by himself.' Write a goddamn song and play it! Don't go in there and try to make it sellable, because the more you try to make it sellable the less it is to anyone who knows anything about music, or anyone who feels anything for music.

It's Adrian Belew.

I saw him on tour with David Bowie. He should've gotten Mick Ronson to do the Sound/Vision tour, because Adrian Belew, I don't know what the hell he was playing. He's a great guitar player, and the one song that he did that I did like was a single. I rarely like singles, but it was kind of cool and quirky, like XTC, which I like as well. But this cut is just annoying. It's like, 'Hey, let's try to throw in every studio trick in the book to make this record really weird,' and people will think, 'Wow, he's a genius.' Well, that's not the case. Someone like Prince can do it because he's amazing. Prince can do all that and he consistently has great songs. Everyone has average songs, but people with great songs are hard to come by, and every Prince record has great songs. The one band that doesn't annoy me as far as their studio or effects is Jane's Addiction, because they do it in a creative way.



Guild

The Finest 12 String Guitars Ever Made

Whether your playing style is Rock, Country, Blues, Jazz, Bluegrass or Folk, a Guild guitar should be your instrument of choice. You'll appreciate the craftsmanship that goes into every guitar we make.

Few guitars in the world can give you the smooth mellow tones with the clarity, sustain and balance you'll find in every Guild 12 string.

It's attention to even the smallest details that make Guild a superior acoustic instrument.

But don't just take our word for it, ask Slash. He uses Guild 6 and 12 string acoustics exclusively. You can too. Just contact your local Guild dealer and give the world's best acoustics a test drive.

Limited Lifetime Guarantee

Photo Robert Knight

Guild
An American Tradition

GUILD MUSIC CORP., P.O. Box 51327,
New Berlin, WI 53151



The Dorian Mode

No style of music exists in a vacuum. There have been and always will be various different musical elements that link together what we call rock, blues, jazz, classical, and of course, heavy metal music. Readers who are unfamiliar with me and my guitar work in Testament should know that I have an avid interest in many musical styles, even though I earn a living playing heavy metal. In my constant quest to learn something new, I have found many common threads even among music from different idioms. These similarities are very helpful and will be the main focus of this column. This month, let's look at the Dorian Mode, where Metallica meets Steely Dan.

Here are some facts about the Dorian Mode. It contains the exact same notes as the major scale a whole step (two frets) below. See Ex. 1. The Dorian Mode is considered the 2nd mode of the major scale, since it starts on the 2nd note of the major scale. It looks similar to the major scale's 6th mode (Aeolian or Natural Minor) which starts, as would be expected, on the sixth note of the major scale. See Ex. 2.

To hear the difference between the Dorian and Aeolian sounds, play each mode back to back. The only difference will be the sixth note of each scale; Dorian is simply Aeolian with a raised sixth. When soloing, if there is no particular

Alex Skolnick

Ex. 1 C Major D Dorian

Ex. 2 D Dorian D Aeolian

Ex. 3

Ex. 4 *diss.* *loco*

Ex. 5

Ex. 6

sixth implied in the chord you are playing over, then the two scales are interchangeable. Ex. 3 is a lick using both Listen to the difference between Dorian in measure one and Aeolian in measure two

Finally, check out these Dorian sounds Ex. 4 is the main melody from Joe Satriani's "Surfing with the Alien." Ex. 5 is the guitar lick from Metallica's

"For Whom the Bell Tolls," which happens just before the vocals come in. Ex 6 is based on the vocal line from "Josie," by Steely Dan. While you're at it, listen to the soloing in the Miles Davis classic "So What." It's all in the Dorian mode. There you have it, a quick reminder that scale sounds have no stylistic boundaries. Enjoy ►

Reeves Gabrels



There are many things we never do in public. Things that we never talk about. Things that perhaps we would like to do, but don't allow ourselves to do. Things we do in the privacy of our own homes. Things that give us pleasure,

sure, but leave us feeling self-indulgent, or maybe a little weird.

I'm talking about noises produced by the electric guitar. Little ideas that sound good to us, which we very often convince ourselves have no "musical

NEW COLUMN

application. What I propose to do in this column is to emphasize the electric aspect of the electric guitar; to talk about the no-man's land between your highest fret and the bridge, and about how to use a variety of items (household and otherwise) as a sound source in conjunction with your guitar. The point I hope to make is that when you combine these ideas with a strong grounding in harmony and conventional guitar technique, you stand a very good chance of breaking some serious new ground. These will be a series of simple ideas and their applications, designed to push you into areas you may not otherwise have gone. And so

Ever get to the end of your fretboard (say, the 24th fret) and wish you had a couple more? Maybe you're playing in G and just wish you could end some wild harmonic minor run in a tonic resolution. Would you be surprised to learn that you can grab that high note by fretting your high E against your neck pickup?

Welcome to no-man's land.

The best way to go about this venture is to use a chromatic tuner, and maybe a compressor or distortion. (A pad for keeping notes is probably a good idea as well). Plug in. Essentially, what you need to do is work your way up each string from the end of the fretboard, across the pickups, to the bridge fretting on anything that lies in the path of the string. In your notebook, you should keep track of all the notes that you find (and their locations). It might look something like:

	Bridge Pickup	Middle	Neck
High			
E string	B	F#	G
B string	F#	C#	D

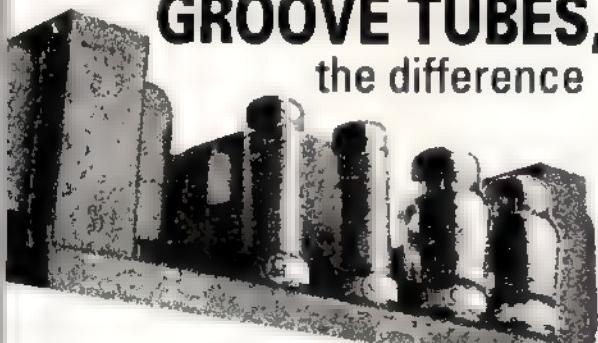
And so on.

Note: This chart is not accurate. It's only an example.

If you learn these note locations (like, I hope, you have done on the fretboard), you'll have a new way to expand your sonic reach. Two places to look for recorded examples of this type of technique would be almost anything by Adrian Belew (specifically his work with King Crimson) and Jeff Beck, in particular with the Jeff Beck Group's *Orange* album. On the track, "Ice Cream Cakes," from that album, Beck uses his Strat's neck pickup to fret his high E string in bar six of the song's bridge.

That's it for now. Check this out and don't be afraid to try new ideas. To paraphrase Brian Eno, one of the great things about music is that you can crash and burn and walk away. □

GROOVE TUBES, the difference



Listen to any great guitar track today, you're listening to Groove Tubes, *the difference* between a good sound and a great sound.

We're constantly improving the quality of tubes and our exclusive testing methods produce the widest variety of perfectly matched sets of tubes that improve all tube amps. Our rating system offers clean tight tone or quick soft distortion with more sustain, better tone, and perfectly balanced harmonics.

So if you're ready to "sound like the record" get yourself some Groove Tubes and feel *the difference*.

Groove Tubes

12866 Foothill Blvd, Sylmar, CA 91342, USA
(818) 361-4500 FAX 365-9884

NOW YOU CAN GET \$500.00 IN LESSONS FOR ONLY \$39.95

Why waste your money on costly private lessons or imitation methods when you can get the real thing and have the most sought after instructors in the rock industry in your house 24 hours a day? ROCKHOUSE VIDEOS will give you about \$500.00 in private instruction in each \$39.95 video. ROCKHOUSE, the first video method for rock and metal, has been showing thousands of musicians all over the world how to show their stuff and get on stage for the past ten years.

SO DON'T WASTE TIME... DO IT.

Rockhouse

BASS

method by Steve Gorenberg

Each video includes tab booklet.

VIDEO

GUITAR

method by John McCarthy

Each video includes tab booklet.

Tape 1-Beginner This tape includes basic metal and rock playing rhythm, and minor pentatonic scales, giving you a solid background for improvisation and soloing. \$39.95

Tape 2-Intermediate Warm up of coordination skills, chromatic scales, major pentatonic and blues scales. Proceeds into arpeggios, harmonics and basic bi-dextral hammer-ons. \$39.95

Tape 3-Advanced "A" Seventh chords, walking bass, harmonic minor scales, two octaves arpeggio runs, and much more. \$39.95

Tape 4-Advanced "B" All harmonics techniques, rapid fire bi-dextrals, the modes and advanced soloing. All the techniques you need to become a deadly four string assault! \$39.95

Tape 1-Beginner We begin at the roots of rock with an easy to follow look at basic rock chords, scales, lead patterns and exercises. You'll learn all the lead rhythm components to start you rockin'. \$39.95

Tape 2-Intermediate This tape takes you through the more advanced rock scales and lead patterns. You'll learn how to improvise with many different riffs, bi-dextral hammer-ons and complete solos with rhythms. Amaze yourself... \$39.95

Tape 3-Advanced "A" Rock and metal scales in depth...how to play arpeggios, bi-dextral hammer-ons, ladder riffs. Add all the scorching riffs and tricks used today. Also note for note solos with rhythms. \$39.95

Tape 4-Advanced "B" This is it!!! Get ready to kick ass with the most advanced riffs and tricks available today. Harmonic minor and diminished scales, sweep arpeggios and much more. Don't wait... \$39.95

VOCAL

method by Rose Coppola

NEW

method by John McCarthy & Scott Boland

ROCK VOCAL PERFORMANCE First of its kind anywhere, designed to improve your vocal technique and style while teaching you how to perform LIVE with EXCITEMENT, CONFIDENCE and EASE!! The video consists of information and history of the voice and scales to improve vocal quality, range and versatility. IT IS ONE HOT VIDEO!!! \$39.95

ADVANCED RIFFS & TRIX FOR GUITAR A video designed for the advanced guitarist going through: Exercises (to build strength and technique) Arpeggios (sweeps, patterns, etc.) Bi-dextral Hammer-ons (single string, scalar) Pivoting (all types) Lead Patterns (patterns used to play the whole neck) AND MORE!!! All the RIFFS & TRIX to make you a MONSTER Guitarist! \$39.95

"I can't think of a better place to get a solid foundation of rock for so little." GUITAR SCHOOL MAGAZINE



Two Videos \$69.95
Four Videos \$119.95

ALL VIDEO AND AUDIO TAPES ONLY \$39.95! ORDER YOURS TODAY!

VIDEO TAPES

GUITAR

BASS

AUDIO TAPES

GUITAR

BASS

Tape 1 Beg.

Beg Series

Tape 2 Inter.

4 tapes

Tape 3 Adv. "A"

Inter. Series

Tape 4 Adv. "B"

3 tapes

New Videos

Rock Vocal Performance

comes w/booklet & audio tape

Advanced Riffs & Trix for guitar

Advanced Series

3 tapes

ROCKHOUSE Band Tape
10 Songs only \$7.95
(FREE with purchase of any four videos)

I enclose \$ _____

Please rush my order

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

VISA

MasterCard

Check

Money Order

Account No. _____

Exp. Date _____

Cardholder Signature _____

CT RESIDENTS ADD 8% SALES TAX SHIPPING U.S. \$4.00 FOREIGN \$8.00 DEALER INQUIRIES CONTACT HAL LEONARD PUBLISHING

ROCKHOUSE 52 COLLIS STREET, WEST HAVEN, CT 06516 U.S.A. PHONE ORDERS 1-800-44-GUITAR

A collage of various guitars, a keyboard, a CD, and a small illustration of a zebra.

NOTHING FAZES A NEW YORKER...

UNLESS IT'S SOMETHING COMPLETELY OUT OF THE
ORDINARY LIKE INVADING SPACE ZEBRAS OR TWO-TIME
NEW YORK GUITAR CONTEST WINNER LARRY MITCHELL

For years, Larry and his 540R have been stunning even the most jaded New York audiences with dazzling techniques and dynamic musicality. For 1991, Larry is playing the new 540RLTD featuring the redesigned Low Profile Edge tremolo, neck position humbucker and shark's tooth inlay.

So if you think you've heard it all, listen to Larry Mitchell's debut album and brace yourself for the unexpected.

For a full color Ibanez catalog, please send \$3.00 (\$4.00 in Canada) to Ibanez, Dept. GG4, P.O. Box 886, Bensalem, PA 19020 or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-65th Avenue, Lachine, Quebec H3T 2P1.

Ibanez

Merry Melodies

Robin Visotsky

Randy Coven



This month, let's look at writing melodies over chords. First, come up with a chord progression you like and play random notes that belong to each chord scale. Experiment to find out what each note sounds like when played against a particular chord. Ex. 1 is to refresh your memory for chords and their appropriate scales. You may wonder how to come up with a chord progression. Instead of elaborating on anyone's philosophy, just sit down and do a chordal jam with a drummer and sooner or later you'll come up with something you like. Don't be afraid to keep it simple. Then figure out what chords you are playing.

Ex. 1 Chord scales

D Major



Even if they are just root fifth and root third chords, they are still a legitimate progression. See Ex. 2. Use the chords that I've analyzed for you to come up with your own melody. If you want to hear the melody that was written for these chords by Stanley Clarke, check out his song "School Days." It's simple, isn't it? But simple melodies that you can walk away with after a show are far more effective than chops, because they stick with you. For example, for all of Stu Hamm's great playing in concert people still give him the biggest ovation for playing the theme to "Peanuts." Keep that in mind, and I'll see you next month. ■

Ex. 2 from "School Days"

D E F# E
major phrygian dorian

A B A
major aeolian mixolydian

PERFORMANCE.



Noise. That unwanted hiss that every performer or engineer has had to deal with at some time. However, noise can be overcome. The Ross Systems RX-NR4 Quad Noise Reduction System is ideally suited for removing that unwanted noise from your audio signal, providing clean, silent reproduction of the sound you

have worked so hard to create. Engineered with the flexibility needed for a variety of applications, the RX-NR4 will please even the most discriminating audio professional. Whether your signal processing needs are on the stage or in the studio, don't sacrifice performance. Choose Ross Systems.



For more information,
send for a free catalog to:

Ross Systems P.O. Box 2344 1316 E. Lancaster Ave. Fort Worth, Texas 76113-2344 (817) 336-5114

Robert Phillips

VOCAL ACCOMPANIMENT

As a classical guitarist, I must admit to a decided preference toward instrumental music, but in the minds of most non-guitarists our instrument is primarily one of vocal accompaniment. Let's face it; as a guitarist you will have to accompany a singer. This is, indeed an art all unto itself. There are certain characteristics of classical vocal accompaniment which are often found in the best of rock; Jimmy Page, for example, though in a class with the best as a lead player, is in a class by himself as a vocal accompanist, largely because of his use of many devices associated with the classical world.

A good example of this kind of playing can be heard in the guitar track of "The Morning After," by Faith No More, eight bars of which appear below in Ex. 1. In this instance, what Jim Martin is doing is accompanying with an arpeggio pattern which is slightly syncopated (see Classics Illustrated, July '90) and which more or less holds its own melodic interest. Martin also knows when to quit—before the line has a chance to become banal, he breaks into some strongly accented chords.

From the classical repertoire we can examine a piece by Brazilian composer Heitor Villa-Lobos (1887-1959), the Aria from "Bachianas Brasileiras No. 5." Intended to imitate the vocal writing of J.S. Bach, but in a Brazilian style, the piece was originally scored for voice with eight cellos. The guitar arrangement of the cello part was written by the composer. As in the first example, the guitar part is made up of an arpeggio pattern with its own melodic integrity, which before becoming repetitive breaks into a more chordal pattern.

The Villa-Lobos piece is not overly difficult to play, and is published in its entirety by Associated Music Publishers. A fine recorded version exists by Kathleen Battle, soprano, and Christopher Parkening. It is on their album *Pleasures of Their Company*, on EMI-Angel.



Ex. 1

A - wak - ened — by the sun - light Vn - um - sized — by last - night

Mom - o - rim Reh - in' through my head. Was I just born - or am - I dead?

Ex. 2

(Vocalize on "ah")



PRS PAUL REED SMITH
GUITARS

1812 VIRGINIA AVE., ANNAPOLIS, MD 21401

TED NUGENT/DAMN YANKEES

© 1991 PRS
Photo: Robert Mapplethorpe



NAME Joe Leonard **AGE:** 24
ADDRESS: 1838 E. Shelby, Seattle, WA 98112
INFLUENCES: Rush, Soundgarden, Jerry Garcia
BAND: The Hit Men
EQUIPMENT: Fender Strat, Les Paul (both left-handed), DOD wah, Ibanez multi-effector, various tubular ampage
PERSONAL STATEMENT: I am not allowed to sing anywhere I go, so I have become a high tootin', wah galloping, whammy blammy fuzzbox tonal spox. I smile on the bus just because of the way Steve Vai has put a couple of notes one after the other. I float upward upon the simple striking of a minor 9th chord. A diatonic autochromatic super-picking spazomatic, I appreciate both horizontal (melodious) and vertical (chordal) tonal relationships, but find the most divine and universally desired is the interesting and/or surprising consolidation of the two. To successfully do this is to create the highest form of music. And on guitar, don't tell me you don't get scared for that one split second when your string breaks, when your hands and eyes are amid high-velocity debris of guitar bloodlines. Just as long as we get it on tape. Just as long as Mr. "I'm not gonna break a string" has another. I am in a relationship. I say to my guitar, "Take me baby, I'm yours."
COMMENT: The Hit Men prove post-modern rock has plenty of room for "cool guitar." At once quirky and solid, Joe makes the old guitar sounds new. A player from a time when playing with the band meant something big.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch



NAME Chris Wyse **AGE:** 21
ADDRESS: 24 Northcrest Dr., Clifton Park, NY 12065
INFLUENCES: Steve Harris, Eddie Van Halen, Paganini, Billy Sheehan.
BAND: Mister Strange
EQUIPMENT: Factor bass, Marshall amp with JBL speakers
PERSONAL STATEMENT: I have a strong desire to change the viewpoint of the general public—to make them realize that bass can be up front as well as the bottom end of the music. I like to be as innovative as possible, but yet write a great song. I strive for this while playing live with Mister Strange and also teaching bass guitar. I am basically a bass fanatic, and play music full-time. I'm the bass teacher at Drome Sound Music, located in Schenectady, NY (also located in Albany). I studied upright bass in community college. I sincerely put my blood, sweat and tears into this every single day.

COMMENT: One of the finest two-handed tappers I've ever heard. As this technique develops, Chris will be among those leading the pack with his musicality, rhythmic precision, and dynamic approach to melody. Remember this name.

NAME: Steve Alexander Wilde **AGE:** 35
ADDRESS: 1820 N. Washington St., Clearwater, FL
INFLUENCES: Allan Holdsworth, Steve Morse, John Scofield, D. Scarlatti, J.S. Bach.
EQUIPMENT: 20th Anniversary Gibson Les Paul Custom.
PERSONAL STATEMENT: I have a degree in music from the State University of New York, Crane School of Music,



where I majored in classical composition. I was most influenced by Bach and the composers of the Baroque era. My education started around the age of five with the piano. By the time I was ten, I was into the guitar. In junior high, I hooked up with some older people, we covered a lot of James Brown, Sly Stone, the Rascals, Rufus Thomas. They were all black and I was white. We played parties, the biggest being Tiny Tim's wedding. The band was called Headstone Circus. After coming to terms with Hendrix, I decided the guitar was going to be my thing, so I got into Mike Bloomfield and Jerry Miller, who played with Moby Grape. When I went off to college I was introduced to the world of jazz. I went through a phase where all I listened to was Charlie Parker and John Coltrane. My answer was to transfer the things I knew about the guitar to the violin. In my early 20s, I decided to go for broke and put my chops in place on the guitar. I used to practice for 12 hours a day. I was hung up on John McLaughlin and Al DiMeola. For a while, I made demo tapes that were along the lines of Jeff Beck's instrumental material. The beauty of all this education for me thus far is that it is applicable to any type of tonal music. I can compose music or just write songs, and because I've studied the theory of harmony and part-writing, I can view what I'm doing as more than just a series of chords with a melody on top. I think that the more you learn about what it is that you're actually doing, the more fun you can have with it.

COMMENT: Always slightly off-center, yet just right, Steve knows how to chart new areas too unique to be called mainstream, yet too comfortable to be called avant-garde. His fusion music is creative, unique and friendly.

along with your submission of up to three tracks to GUITAR Recordings. Send to GUITAR FPM Records, P.O. Box 1490 Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

GUITAR

GiveAway

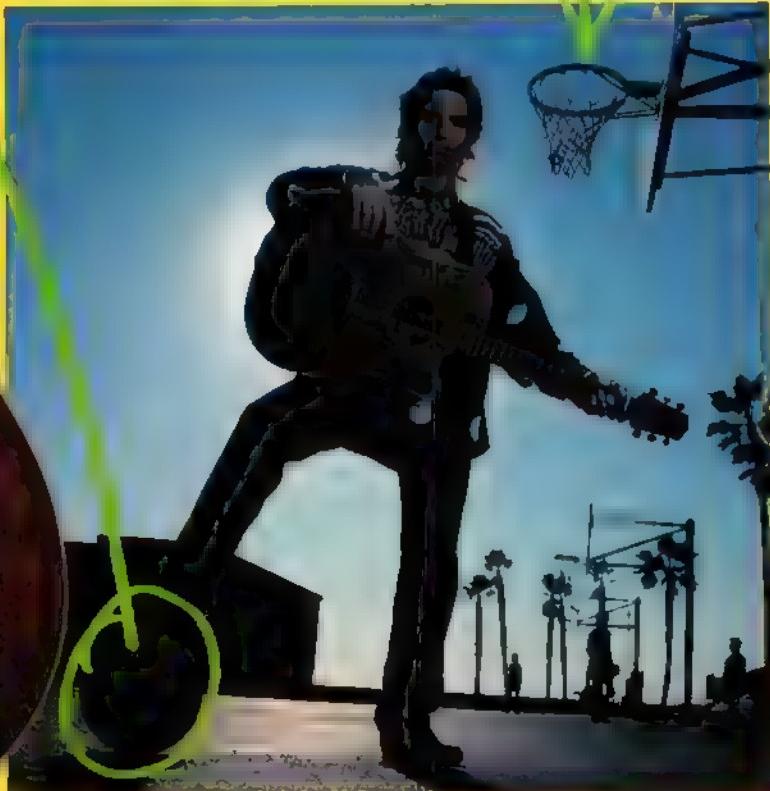
Win Nils Lofgren's Takamine Guitar And Favorite Basketball

Nils plays a mean guitar and killer game of hoops. Now Takamine guitars gives you the chance to win both his favorite guitar and his personal basketball.

The Takamine Natural Series Model EN-10CAN has an antique nutmeg finish and solid cedar top, giving this guitar a sound and look that is warm and elegant. The pickup and

parametric EQ project that clarity and warmth with ease. This guitar retails for \$1049.50. The winner will also receive a case and a one-year supply of Kaman strings.

To be eligible to win, all you have to do is put your name, address, phone number and age on a post card and mail it to:
TAKAMINE/GUITAR GIVEAWAY
P.O. BOX 1490
Port Chester, NY, 10573



One entry per person. Your entry must be postmarked no later than June 30, 1991. The winner will be notified by phone during the first week in July. Employees of Kaman Music Corp. and Cherry Lane are ineligible.

guitar

ROCK CLIMBING

LISA ROSE

Meredith Brooks



Jill Richmond of the Aquanettes

PHAROW

WOMEN

GOING THEIR OWN WAY:

Vixen, from left: Share Pedersen (bass), Janel Gardner (vocals), Jan Kuehnemund (guitar) and Roxy Petrucci (drums)



"Whatever women do,
they must do twice as
well as men to be
thought half as good.

Luckily, this is not
difficult."

—Charlotte Whitton,
former Mayor of Ottawa.

ON GUITAR X

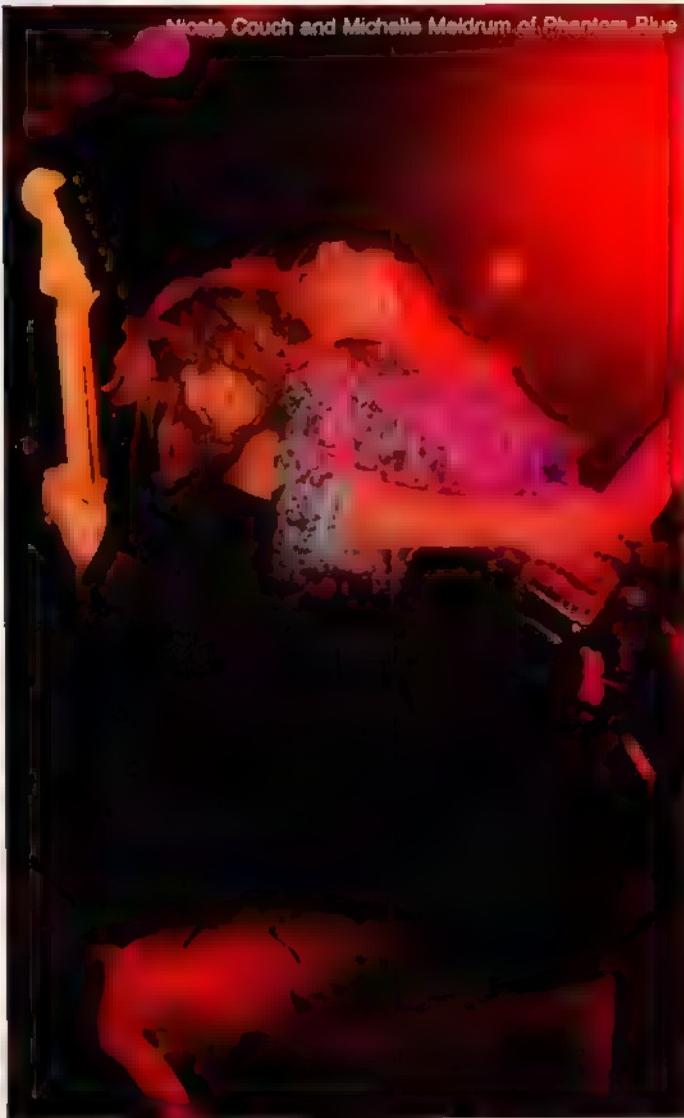
INTERVIEW BY JOAN TARSHIS

A ROUNDTABLE DISCUSSION



Back in the late-'60s, Fanny was the first all-girl electric band whose music was good enough to insure their credibility. As women's equality slowly evolved, female artists who played electric instruments, from Lita Ford and Joan Jett of the much maligned Runaways, to Tina Weymouth, Nancy Wilson, and Chrissie Hynde began to draw much more than grudging respect from the male dominated world of rock guitar. Now, with groups like Vixen, Phantom Blue, the Lunachicks and Day Zs out and about on the circuit, female rock guitarists, while not nearly a commonplace sight, have surely paid their share of dues.

We spoke to four up-and-coming female lead guitarists—Virgin Music's Meredith Brooks, formerly with the Graces and currently in the studio recording her first solo album with songs she has written with Tom Petty drummer Stan Lynch; Jill Richmond of the Aquanetta's, currently recording their second Nettwerk LP; Michelle Meldrum of Phantom Blue, also in the studio laying down tracks for the group's first Geffen LP; and Jan Kuehnemund of Vixen, who have toured with Deep Purple, Ozzie Osbourne, the Scorpions and Bad Company—to see what they have had to overcome as women who play the electric guitar.



WOMEN ON GUITAR

It's easy for a man to have idols as far guitarists, but was it difficult for you as women?

JAN: It was, but I had them anyway: Zeppelin, Hendrix, Jeff Beck, Clapton. Even though I knew they were way over my head, I really liked listening to their stuff. And you're right, there weren't any females around, but I really didn't think of it like, "Okay, I have to look up to a female." It was more like, "Here's this music, and I like it, and it's what I want to do."

MEREDITH: Eric Clapton was a big idol of mine, as was Jimmy Page. Actually, Melanie and Joni Mitchell really inspired me, and as I got a little older I discovered Led Zeppelin.

JILL: I thought I had a cosmic connection with Jimi Hendrix when I was in high school. Of course, there's Led Zeppelin—Jimmy Page. But my main idol is Keith Richards. I think he's the best guitar player, ever, and has the best attitude.

MICHELLE: Back then I was into Uli Roth and Michael Schenker from the early Scorpions days. I was really into that. I've never been into any female guitar players—not because they were female, but because there really just weren't any.

When you were young, could you find anyone to jam with?

JAN: That was really hard for me and another friend, because all the bands in the neighborhood were boys, of course. And they thought, "What do these girls think they're doing?" They'd kind of snicker and laugh. They weren't very helpful at all. We tried to get a little bit of help from them, but it was extremely uncomfortable, because they were always condescending. So we would jam a little bit, and you could tell they weren't respecting us. So then we just practiced on our own, and said, "Well, the hell with them!"

MEREDITH: I could play with my boyfriend, but mostly I played alone; I was very shy about playing in front of anybody. But I used to play in front of kids at school a lot, and then I started teaching guitar in junior high because the guitar teacher didn't know enough for some of the advanced students. So I took one of the classes and we taught ourselves Beatles songs. Basically, we were teaching each other how to play better. A lot of the time I would jam along with records.

JILL: Actually, I didn't really know anybody who played guitar—I jammed with a record player. I spent all of my time listening to records anyway. I finally met a girl in high school and we talked about starting a band. She was really into Mick Jagger and I was into Keith, so it was perfect. Finally we started a band called Stone Soul Picnic, because we were into our Motown/Stones phase.

MICHELLE: At first, all I did was play along with records. Then I made friends with kids I could talk to, and we'd play together. I started getting in bands and stuff, and actually, when I first started playing, I had a girlfriend who played guitar, too, but she never really kept up with it. So then I mainly hung around guys who played. And they were into it because I was into it. And they could see that I was sincerely into it. I wasn't just doing it to say, "Hey man, I play

MICHELLE: I had my friends, and I was always very personable with everyone else—I kind of smiled and went my own way. I wasn't a hostile freak who walked around saying, "Leave me alone! I have to go play!"

JILL: I always hated all the other girls; they were the cheerleaders and I hung out in the smoking area. They didn't like me, either. They weren't into music and that's what I was really, really into.

MEREDITH: I wanted to be thought of as cool, but I think most of them thought I was a nerd. I never really had any friends, and I just hung out with my band, because they were my friends and my family. The band was called Odyssey. My boyfriend was the bass player, and I was real shy, so I stood back by the drummer—I became this really tight rhythm guitar player. My first experience with electric guitar was to really hone in on drums and play tight. And to this day, I don't like working with other guitar players who don't know how to be good rhythm players. Being a lead guitar player now, who was a rhythm player for so long, I think there's as much, if not more, to being a great backup rhythm guitarist—where you add the icing—as there is to being a lead guitarist.

JILL: I always knew I wanted to play guitar, but in third grade I had this band called the Psyche-Outs, and I played lead air-guitar. We played "El's Comin'." None of the instruments that we played matched the instruments on the record. I had another air-guitar band called Sledge Hammer. Pink Mink was the first real band I was in. We played all of the clubs in LA.

MICHELLE: The first real band I played in, I formed. I met two people who were playing together, and it just kind of went from there. Our drummer was the first musician I met. We started jamming when I was 15 and she was 17. We just kept in touch over the years and got back to playing together. It's better playing together now that we both can actually play!

JAN: We started taking some lessons at some music store. I guess there were some people there who weren't laughing as hard at us, so we started to gain some confidence. When I got the original idea of putting the band together, it kind of stemmed from the negativity of the guys in the neighborhood. My girlfriend and I played guitars, and we knew this other girl whose brother played drums, so we thought, "We'll teach her to be the drummer!" Our other friend also played keyboards, so she could be in the band.

MEREDITH: I've always wanted it real bad. I remember when I was 18 and I put together my first band, and that's what determined I would never be a girl-



THE ERSTWHILE FANNY, CIRCA 1974

guitar," or to hang out with guys. Then I started making contacts on my own, getting bands together.

When you were in high school, did you have to give up a lot of your teenage social life because you wanted to play guitar?

MICHELLE: All of it! I kind of alienated myself from most things. I quit school when I was 15—so did Nikki (Nicole Couch, Phantom Blue's rhythm guitarist), and we both intensified the time we spent playing guitar. We felt we had something more important to do.

JILL: I still give up dates! The thing that's really important if you're a girl in a band, your boyfriend needs to be really supportive, even though he might have seen the show a thousand times. Sometimes, I've seen guys get really moody when they're at a show, because the spotlight wasn't on them.

JAN: It would have been so much easier to hang out with the crowd on a Friday night, instead of staying home and practicing. One of the early girls in the band wouldn't put up with that. She wouldn't give up her date, so she didn't last long. Did people think you were weird? Were you outcasts or were you accepted?

JAN: Yeah, they thought I was weird! You'd hear them say, "There go those weirdos in that band." But we were also proud of what we were doing, so we didn't care. We were determined.

Instructional Tapes For LEAD GUITAR AND BASS

BEGINNING GUITAR

You can picture yourself in a Headbanger's Ball video. You've got the moves that belong on stage. Still, something's missing. Why aren't you on tour destroying the world? Oh yeah, you don't know how to play guitar. If that's what is holding you back, we're here to make your dreams come true. If we can't teach what you want to learn, the lessons won't cost a cent! So there are no excuses - you owe yourself this chance!

Here's what you're going to learn. Within two weeks you'll know hundreds of chords and all the basics of rhythm and lead. Practice playing with the recorded bass and drums (just like jamming with a band!) Includes dexterity exercises for developing lightning speed. Simple techniques such as hammer, pull, vibrato and pick harmonics are explained. Seventeen licks and patterns to make your original leads sound awesome. How to easily copy songs from records using equipment you already own (cassette deck, headphones etc.) Also equipment tips to make your guitar play lightning fast - truss rod and action adjustments. How to get an explosive metal sound.

The Beginner Course is the equivalent of 12 powerful, weekly lessons recorded on three, one hour VHS videos (three hours total) for only \$49.95 complete - that's about \$4 per lesson. Start getting the results you want NOW! If you had ordered our lessons when you first heard about them you could be on stage instead of in the crowd. Haven't you waited long enough?

EXPERIENCED GUITAR

Do you practice everyday and still feel like you're not getting anywhere? This could mean you're practicing wrong - practice wrong and you'll only get better at playing wrong! Let us show you how to get more out of thirty powerful minutes per day than you're currently learning in hours. What have you got to lose? If we're right you soon be awesome - if we're wrong it won't cost a dime. But we know from experience, you're going to advance more in the next month than you have in the past year.

You'll learn impressive new licks, techniques and tricks - how to get monstrous sounds from your guitar without effects. There are playing exercises that teach you to apply this stuff - effortlessly! You'll master our method for instantly recalling any lick to make improvising easy. Through these proven techniques you'll immediately develop dazzling speed, quickly learn to recognize the sound of intervals to make copying songs and leads easy. Improvising will be simple at any position on the neck using our modal system. When you understand this theory, you'll be flooded with new ideas. It takes most guitarists years to learn this stuff on their own.

The Experienced Course is the equivalent of 12 powerful, weekly lessons recorded on three, one hour VHS videos (three hours total) for only \$49.95 complete - that's about \$4 per lesson. Start getting the results you want NOW! Haven't you waited long enough?



CLASSIC SONGS

D e v a s t a t i n gly accurate, "on stage" versions of songs. Taught on VHS videos that clearly show each section of rhythm and lead at slow then normal speed. Each note of tablature is pointed to on your TV as it's being played. Copying songs has never been easier. Do you want to impress your friends? This will do it!

C1 - Ozzy "Over the Mountain" and "Flying High Again" \$19.95
C2 - Guns & Roses "Sweet Child 'Welcome to the Jungle'" \$19.95
C3 - Dokken "Tooth And Nail" and "Alone Again" \$19.95
C4 - Zeppelin "Rock N' Roll Communication Breakdown" 19.95
C5 - Hendrix "Little Wing" and "Purple Haze" \$19.95

POWER BASS

This complete course was designed for us by one of today's top bass teachers, Beaver Felton. Mastering Metal Bass has never been easier. This power packed course takes you from the basics to explosive speed metal techniques. Quickly master the blazing speed necessary for thrash and speed metal styles ranging from Maiden to Metallica. The complete course is only \$39.95 on three audio cassettes with booklet.

Doug Marks answers questions:

Q - My friends say you can't learn from tape lessons.

A - Your friends haven't tried our lessons. We've been around since 1981 and always offered a full refund. If the lessons didn't work, how could we stay in business? Wouldn't you send them back if they weren't any good?

Q - I don't want to take lessons so I'll be self taught.

A - No one's self taught. If you've ever heard music or watched someone play guitar you've learned from them. We can quickly teach you techniques that would take years to learn on your own. If you think being self taught is so hot, insist on a self taught brain surgeon or lawyer.

Q - Why are your lessons so popular?

A - Unlike "super star" type lessons that famous guitarists throw together on their day off, the Metal Method is a *complete course*. It's a well thought out series that's completely revised every two years. Also, many other "Mail Order" lessons are taught by my students. Do you want to be taught by the teacher or his student? There is a difference.

Q - Why do you put your picture in all your ads?

A - I think it's important for my students to know what I look like. They can tell by my appearance that I'm not going to force feed them "She'll Be Coming Round the Mountain." I also like my pictures in ads because it makes me feel like a heavy metal Earl Scheib.

Q - Where did you get your hair extensions?

A - What's that got to do with the course? I don't have hair extensions. I got my hair the old fashioned way, I grew it. Please don't hate me because I'm beautiful.



It's Your Turn To Be In The Spotlight

MAIL ORDER SPECIAL

For any reason you're not absolutely satisfied with these lessons please return them within 30 days for a full money back refund. Try them for 30 days with absolutely no risk.

Order Direct 800-243-3388 818-883-5248



Add \$3 Postage for each course, Calif. Residents Add 6.5% Tax - TOTAL: \$ _____

NAME _____
(PLEASE PRINT)

What did you order? _____

FOREIGN COUNTRIES: All payments (including Canada) must be in U.S. Funds - drawn on a U.S. Bank. **CHECKS:** Take 3 Weeks to clear. **MONEY ORDERS** are processed immediately. Guarantee applies for 30 days from the date you receive your order.

SEND TO: Metal Method, P.O. Box 687 Dept. P, Woodland Hills, CA 91365-0687

CITY _____ STATE _____ ZIP CODE _____

ROCK CLIMBING

singer onstage who had nothing else to do. I wanted to be different. So I vowed I would become a great lead player, and that was it.

The rock 'n' roll attitude is thought of as classically male, because that's who has been doing it. How do you deal with the transition? Do people accuse you of trying to do it 'the male way'?

JAN: To me, a guitar is a very feminine instrument. Your fingers are moving intricately. And as far as the image and attitude onstage, I think a lot of the guys actually try to dress feminine! See, we always had the really long hair and wore make-up. As far as the clothes, a lot of the guys get their stuff in girl's stores. And they're decorated with all these fancy jewels, with scarves and bracelets—come on, that's all 'girl stuff' that girls have been doing forever!

JILL: The worst thing is to see a bunch of chicks act like a bunch of guys. If you hang your guitar really low and it's natural, great. Attitude has to do with the genre of music you're playing, not your sex. With heavy metal, you have to swing your hair and bend your head down all at the same time so that your hair goes all over. Page made that up. But when you get into a guitar solo, you really start feeling the music; you're not thinking of positions for your body.

MICHELLE: I don't think attitude has anything to do with sex—male or female. It's just a guitar player thing. It just looks cool and makes you feel more comfortable; that's really the main reason. Everybody does it so differently. Then, of course, you've got the geeks who do the stupid things to look cool. Most of the time I think it's a natural thing.

MEREDITH: I'm very sexual, so my guitar is an extension of my sexuality, to a degree—my music is. It's also a message, I hope, and I always go for the solution. I'm not a victim. In my lyrics I'm very solution-oriented. What's sexy to me is self-confidence. When somebody's self-confident—and not an egomaniac, so they can share that and do good with that—I find that a huge turn-on. For example, Madonna is a huge turn-on to me because of her confidence.

MICHELLE: I think if the music comes across, it's not important if you're a sex symbol or not. But I do think being presented in a nice way, where you show respect for yourself, is important, but I don't think it's necessary to be sexy. If you do it right, it can speak for itself.

JILL: It helps to be attractive, and I'm sure some bands get signed because of their looks, but Jeff Healey isn't attractive, and he's one of my favorite guitarists. I think if you're really, really good, it will happen.

At the beginning, was it difficult getting to play in clubs?

JAN: I think a lot of the club owners thought that it was funny, and if they put up our picture, they'd draw a crowd. They didn't expect us to know how to play. We auditioned once for this booking agent. There were like 30 bands, and you'd get 15 minutes to go up and play on the house equipment. You could bring your guitar and plug into his amp. When we were done he said, "They should get a back-up band. They should just be singers. They should get guys playing behind them. They should just stand up front and sing." I'll never forget that.

JILL: The club that gave us our first break was Nightingales on 13th Street and 2nd Avenue (NYC). Then we went to the Pyramid and CB's and the Rodeo Bar. We were taken seriously from the beginning.

MICHELLE: We didn't have any trouble with the club owners, but a lot of times the other bands—usually all guys—could get cocky. Then we'd play and they'd shut their mouths. But it wasn't difficult getting in the door, because in LA there have always been a lot of girl bands. We played our first gig at the Troubadour.

Did you feel like you had more to prove because you are a woman?

JAN: Yes. We knew that because we were girls, people were doubly checking us out, and judging us more closely. If we were guys, they'd just say, "Oh, there's a rock band over there." In that sense, yeah. I'm sure we went through our stage of having to prove ourselves, by over-playing or something: "See we can play this really fast thing; we can play this really intricate timing section in this song."

MEREDITH: There was a period that I went through where I thought if I didn't play fast and show my stuff, then they're going to think I'm a crummy girl guitarist. But bottom line, that's my hang-up. When I left the Graces, one of the things I went through was really purging myself; really going, "Who am I?"

JILL: As an all-girl band, most people don't place any expectations on you, because you're a 'chick' band. "Let's hear the cute little songs and go-go dance while we drink our beer." So you really don't have any expectations to live up to, like a guy band would, and that feels like you're off the hook. But we don't get compared like the guy bands get compared to the Stones, let's say.

MEREDITH: I knew, a long time ago, that if I learned to play guitar—being female—I was going to be thought of as more special. I was a tomboy. I don't think it was until people kept pointing out to me that I was a female that I realized that it made any difference. The prejudice never hit me until I got to a larger city. I've never experienced, "You're great for a girl." If someone

does say, "For a girl, you really play good," I think I would say, "Thank you very much," because I really know where they're coming from. They're just uneducated, and there aren't that many women playing.

What guitar did you play first?

JAN: It was a Guild. It was lighter than a Les Paul. It's the same model in a Guild as a Gibson 335, those semi-hollowbodies. It was a weird dark green. Everybody was telling me to get the Gibson, but I was really into green at the time, so I got the Guild. After that I got a Gibson SG, but I still have the Guild—I will never sell it. That was very light and very nice to play.

Does the weight of a guitar influence the choice of what you can play?

MICHELLE: I can't stand up and play a Les Paul at all; I'll break my back. It's unfortunate, because those guitars sound amazing. I love the way they play, but I'd probably have to start lifting back weights to be able to do it.

JILL: A Les Paul is a little heavy for me. I think Jimmy Page thought so, too, because it was always around his knees! I like a Gibson SG. I also like the sound of Fenders. I like the warm sound that Keith Richards gets. He plays a Telecaster—which is a real heavy guitar—which is the next guitar I want to buy.

But I can get a good metallic sound that still sounds warm from the Gibson and it's not restricting, because I can move. MEREDITH: I switched to a Les Paul after a Telecaster, and then I played the Les Paul for the next six or seven years. It weighs 13½ pounds. I ended up at the chiropractor after about five years—and I didn't know why and they didn't know why. Of course, I didn't walk in and say, "I go around jumping off stages and doing somersaults with Les Pauls on my back." I still see a chiropractor to this day. I have what they call a 'chronic guitar shoulder.' I pull myself out pretty easily, still. So I gave up Les Pauls, except in the studio.

JAN: If I could just stand there, I would probably play a Les Paul, which was my third guitar. I love it and still have that one. But it was way too heavy. I was playing it for a while onstage and people started saying to me, "Why don't you get a lighter guitar? It looks like you can't move it around very well." I loved the way that one felt and played, but I had to listen to what people were saying and I tried some other things. So I use it in the studio where I can just sit and play.

What else do you use in the studio?

MEREDITH: I really like the Strat sounds. I'm really getting back into old guitars again, like Rickenbackers and old Strats and old Les Pauls. I was just in Philadelphia and did all my sessions with very old guitars. I have a custom made Tom

Anderson, which is a beautiful Strat-type guitar. I love this guitar, because you can get a lot of sounds out of it. I use a Soldano and a MIDI controller with an Alesis Quadraverb, and I run that through a Scholz MIDI Octopus. That way I can get every sound I could possibly need. In the studio I like to use just a straight Marshall with an old Strat or Les Paul—or I like to get one of my friends and have them bring in their racks.

Is there the same problem with the weight of strings?

JAN: Yes I'm sure there are a lot of guys who use really heavy gauge strings. There was a guy when I was starting out who really made me mad, and I never forgot this; he said that girls couldn't play guitar because our hands weren't strong enough, and that I would never be able to do it. There are lots of guys who use lighter strings than I do.

MICHELLE: I switch back and forth, depending on my mood. But I mostly play .009s. That's pretty average. I guess it varies with the kind of player you are.

JILL: Actually, I like a heavier gauge. You can get a grip on a .010. If you practice with .010s, your fingers get stronger.

MEREDITH: People are always amazed that I play .010s... most people play .009s for the sound. I play .010s on the guitar that I don't have locking nuts on. I have a Floyd Rose locking tremolo sys-

tem and I have to use .009s. I don't believe in pigeonholing myself by saying, "You can only play Marshalls with Les Pauls or Strats or Rickies..." I'm not into that. I go for what the song needs.

What is your advice for women who want to play guitar?

JAN: Become as educated as you can, but don't forget about soul and that you are a woman.

JILL: Start when you're young; play as much as you can—every night counts! The average person can watch TV after work, but make every night count. Don't waste your time.

MEREDITH: I want to tell women not to get lazy and just rely on the fact that they are women, and therefore are not going to get any better. I did that for a while—then I moved to LA! I hope I can inspire young people, and I don't care if it's women or guys—I hope I can be an inspiration. Anyone can get up there and do whatever they want. You can do it just by getting off on music and getting off on life, if you choose to.

MICHELLE: Don't think that you can't do this because you're a girl, because everything you think is going to happen is going to happen. Think of what you want to happen and it will. Listen to other guitar players all the time. Listening is very important. Listen and practice, practice, practice →

HOP UP

Your guitar for \$3.95!!

PUNCH UP

Your amp for \$16.00 BUCKS!

F R E E

NO TRICKS.

NO FOOLING!!

The new **TORRES** catalog with dozens of new guitar and amplifier products plus info you can't get anywhere else on EARTH !!

+ Perfect Guitar #1

"How to hop up your Guitar" with Musician friendly instructions

+ The famous "underground" Perfect Guitar Newsletter with news, hints, information and lots of new ideas.

TORRES
ENGINEERING

Dept GM

110 Avila Road

San Mateo Ca. 94402

Tel. (415) 571-0849

CALL or WRITE NOW!!

New Product

The first Automatic Feedback Controller we've seen – and it actually works!

WHO CAME UP WITH IT?

Sabine – the people who make the ST-1000 Automatic Chromatic Tuner. Now they've brought the "automatic" (and their reputation for quality and value) to feedback control. The **Sabine FBX Feedback Exterminator™** is a microprocessor controlled filtering device which finds and eliminates feedback in sound systems. It works like this: The FBX AFC determines the feedback frequency, then assigns one of six narrow-band notch filters to exterminate the feedback. Best of all, it's faster and has less tonal degradation than if you used the best graphic EQ.

WHERE DO YOU INSTALL THE FBX?

The FBX AFC is a road worthy, single slot rack mount unit. Install it anywhere you would put a graphic EQ, like between the mixer and amp. Virtually any amplified sound system will be improved,

whether you have a small band without a sound man, or a large band with multiple monitor mixes.

YEAH, BUT WHO CAN AFFORD THE FBX?

Almost anyone—with price under \$500.00.* It's an incredible deal! Check out your favorite music store or contact Sabine for the dealer nearest you.

Sabine Musical Manufacturing Co., Inc. GMP
4637 N.W. 6th Street, Gainesville, FL 32609
904/371-3829 FAX 904 371-7441

FEATURES: Six independent, automatic $\frac{1}{4}$ octave parametric notch filters. Time to find and eliminate feedback less than $\frac{1}{2}$ second.

*Suggested retail price only \$499.98 U.S. or \$549.98 U.S. with optional Memory Back-Up. Suggested retail price for U.S. only, price may vary in other countries. Includes a one year limited warranty.



Manufactured in the U.S.A. by

Sabine™

JUNE 1991, GUITAR

**WHEN IT COMES TO RUSH ORDERS...
THOROUGHBRED ROCKS!**



Whatever your viewpoint, we have what you're looking for.



- ★ SAME DAY SHIPPING ON ITEMS ORDERED BEFORE NOON
- ★ THE BEST VALUES
- ★ HUGE IN-STORE INVENTORY
- ★ OUR SALESPeople ARE MUSICIANS
- ★ MAILORDER LAYAWAY
- ★ AWARD-WINNING SERVICE CENTER



THOROUGHBRED (813) 237-5597
MUSIC

or call for our TOLL-FREE order hotline
FAX (813) 238-5443

Guitars, Percussion, Amps, Keyboards, Electronics,
Pro Audio, Accessories, Rentals.
2204 East Hillsborough Avenue, Tampa, Florida 33610

**THIS SUMMER STUDENTS AT THE
NATIONAL GUITAR SUMMER WORKSHOP WILL STUDY WITH SOME OF
THE FINEST GUITARISTS IN THE WORLD:**

John Abercrombie, Reb Beach,
Adrian Belew, Pierre Bensusan,
Nuno Bettencourt, Rory Block,
"Gatemouth" Brown, Emmett Chapman,
Randy Coven, Michael Lee Firkins,
Frank Gambale, Ted Greene,
Steve Khan, Dennis Koster,
Richie Kotzen, John Knowles, Michael Manring,
Mike Marshall, Don Mock, Dallas Perkins,
Blues Saraceno, Alex Skolnick, David Starobin,
Ralph Towner, Benjamin Verdery, and more to come in our next ad.

Major in: Rock, Metal, Jazz, Blues, Classical, Acoustic Guitar or Bass

Special Seminars in: Blues, Classical, Jazz, The Chapman Stick,
Live Sound, The Music Business and much more.

The NGSW offers 1, 2 and 3 week-long sessions from July 1 through August 18.

Campuses in Connecticut and California

To receive your free brochure:

THE NATIONAL GUITAR SUMMER WORKSHOP

write: NGSW, PO Box 222, Dept. P, Lakeside, CT 06758 or call: 1-800-234-NGSW

LETTERS *Continued from Page 7*

Vinyl Score "Midline" on *Jailbreak*, as well as *In The Listening Room* with Phil Lynott in '85. As for Mr. Lynott, wherever he may be, who reassured me that the song is priority one, and who sprung me from a guitar/songwriting rut or two, he was a very talented musician, and above all a gifted storyteller. Thanks again.

Chris Carlson
Naperville, IL

Dear GUITAR.

It was my distinct pleasure to open the wrapper on your latest issue (March '91) and discover that you have finally realized that bass players make up part of your audience, too. I have been on the verge of cancelling my subscription for the last four months, but this issue has saved me from the discomfort of ending what has been a wonderful learning experience. I have often used your magazine to create new lines and rhythms, but I am not yet experienced enough to "play-by-ear," even when I know the key the music is being played in. The subtleties involved, especially with the low-end sound of the bass, are difficult to distinguish, but GUITAR helps one find them. I now hear songs in a new way, "see" notes that I didn't even know existed, and I have developed new tastes (if I see a song transcribed that I might have had an interest in, then the likelihood of my purchasing it increases tenfold). If the March issue is to be your new format, then I may possibly extend my subscription further. What remains to be seen is whether or not you will continue to help ALL guitar players, not just the flash-and-flair lead and rhythm guitarists. Your title seems to declare equality, after all, the bass IS a guitar. Please continue in this format and you might see more readers fall into your fold.

Jay Moore
Etta, MS

NEXT MONTH

VAN HALEN

METALLICA

THE BYRDS

QUEEN

BAD COMPANY

WITH TRANSCRIPTIONS TO

MEAN STREETS

SEEK AND DESTROY

TURN, TURN, TURN

BOHEMIAN RHAPSODY

CAN'T GET ENOUGH

BRON YR AUR

This beautiful, acoustic fingerpicked tune finds its roots in both Mississippi Delta blues and English folk, sounds which have influenced Jimmy Page's playing and composing on tunes such as "Black Mountain Side," "Going to California," and many others. This tune is completely different from the previously recorded "Bron Yr Aur Stomp," released on *Zeppelin III*, on which inspirational credit is given to "Bron Yr Aur, a small derelict cottage in South Snowdonia." Jimmy uses a non-standard tuning here, a technique common in Delta blues and English folk; this particular tuning is unusual: C6 (low to high) C-A-C-G-C-E. The tune may sound and look difficult, but it is only moderately so. There are about ten different chord forms and three different picking patterns used within two thematic forms, and the piece flows in a very clear way. There are idiosyncrasies in Jimmy's picking patterns, as he does not follow an absolutely regimented pattern throughout, but these patterns create a balance between melodic development and accompaniment, indicative of Jimmy's individual sound and approach when playing in this style.

SHE TALKS TO ANGELS

Rich Robinson opens this tune with unaccompanied acoustic guitar, playing in a Keith Richards-inspired fashion reminiscent of "Angie" and "Wild Horses." This part is transcribed here in open E tuning, though Robinson actually tunes to open D and uses a capo at the second fret, achieving the same results. He most likely opts for this alternative because this way, the strings are tuned down as opposed to up and will feel looser. The scale from which his single-note lines are derived is E major (E,F#-G,A,B,C,D#). This version of the tune features only one guitar, transcribed here in its entirety. This is not a difficult tune to play, and will give you insight into common chord forms used in this type of open tuning.

WAR ENSEMBLE

This transcription was prepared by Bob Jeffers, who is the teacher of Slayer guitarist Kerry King, and he and Kerry worked closely together to ensure accuracy. The opening lick alludes to E Phrygian (E,F,G,A,B,C,D) and E Locrian (E,F,G,A,B,D), with the last bar featuring some chromatic movement. The next four-bar pattern (played twice) features pairs of root-fifth chords, half steps apart: G5 to F#5, A#5 to G5, B5 to B#5,

C5 to B5, D#5 to C5 and E5 to E#5. Notice that each pair is a half step higher than the last. This is a good example of the atonality that speed metal bands of this style, such as Metallica, Megadeth and Testament, aspire to. The verse features a tonality shift to G, with four chromatically-related notes (half steps apart) played against a G pedal: C, E, D and D#.

The tonality shift and use of chromatics effectively creates tonal ambiguity. The first eight bars of the chorus recall half of one of the intro figures (Rhy. fig. 1), and the whole form is used in bars 9-16

The first guitar solo section alludes to a tonality shift to F#m, and the solo, played by Jeff Hanneman, is really atonal. There are references to F# Locrian (F#,G,A,B,C,D,E) and F# Pentatonic minor (F#,A,B,C,D,E) but he is in no way sticking to these scales. The shapes and patterns he plays were chosen to create tonal ambiguity and dissonance, or in other words, because they sound wrong. The riffs shown using bending in bars 5-7 and 13-16 can also be articulated with tremolo bar dives. An interesting compositional device is utilized in the third and fourth verses, as elements of the chord progression found in the previous 16-bar section are repeated in a half-time feel (G5-A5-B#5, G5-B#5-A#5, B#5-A#5-G5)

The second guitar solo, taken by King, begins with an eight-bar tapped pattern played over an E pedal (E5); bars 1 and 2 and 5-8 allude to E Phrygian #3 (E-F-G#-A-B-C-D), and bar 3 and half of bar 4 allude to E Pentatonic minor (E,G,A,B,D). The rest of the solo is based on E Phrygian. The end of the tune (Coda III) features a recap of the initial figure (Riff A)

LOVE ME TWO TIMES

Robbie Krieger starts this tune off with a rhythm part in the style of Chicago blues, played a little more "on top of" the beat, with less accentuation of the triplet feel. This figure outlines the E7 tonality, and is based on E Mixolydian (E,F#-G,A,B,C,D). Robbie continues this figure into the first verse, and plays syncopated, fingerpicked patterns on the subsequent A7 and D9/F# chords. Listen closely to his part to hear which notes in the chord voicings are accentuated. The chord voicings that Robbie chose for the chorus progression, G-D9-C7-B7, have their roots in country blues and early swing; the use of these voicings within the context of this music is part of what makes the Doors' music unique. Notice that Robbie plays slightly

different figures on each verse, keeping his rhythm part interesting as the song progresses.

Behind Ray Manzarek's keyboard solo, Robbie introduces a different rhythm part, and the new progression is based on the combination of the first eight bars of the verse with the eight-bar second chorus form. On the final verse, Robbie throws in some single-line playing behind Jim Morrison's vocal; these lines are based on E Pentatonic minor (E,G,A,B,G). The main thing to be aware of on this tune is Robbie's contribution to the tune as a whole, supplying a solid, interesting rhythm part that evolves throughout the tune. Robbie fingerpicks the whole time, but I suggest trying both fingerpicking and flatpicking in recreating his part.

COMING OF AGE

This tune begins with a clean guitar (on the left side) playing diads outlining Dsus4, D and Dsus2, played with staccato articulation. This basic figure (with slight variations) is played throughout the verse sections, with bass notes thrown in that relate to the chord progression. The right side guitar is much more distorted, and begins with fully-ringing, open-string chords played for the first eight bars. For the second eight, a typical "Chuck Berry" rock 'n' roll figure is introduced; notice the muting and the other right hand directives. For the pre-chorus, the two guitars play similar figures, but Gtr. I (left side) features a more active part, while Gtr. II thrashes away on fuller chord voicings. Notice the overdubbed Gtr. III for the little lick, which Gtr. II occasionally doubles.

On the chorus, both guitars play similar figures, with Gtr. I again slightly more active. Ted Nugent's lick before verse two is based on D Pentatonic major (D,E,F#-A,B), and he picks hard to produce a few artificial harmonics.

The same arrangemental approach applies to the bridge, where both guitars play similar parts, with differences in attack and sound. For the solo, Ted begins with stock Chuck Berry licks, and his lines over the eight-bar section in G are based on G Pentatonic minor (G,B,D,C,D,F), with the inclusion of the sixth, E. The second eight bars feature a modulation to A, starting with some wild tremolo bar manipulations; the rest of the solo is based on the A Blues scale (A,C,D,E,G), with the inclusion of the sixth, F#.

The outro solo is based on G Pentatonic minor with the sixth, E, and on it Ted elaborates on some of the previous figures, ending the solo way up in XIX position →

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E).

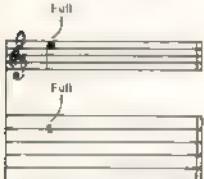
By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

Definitions for Special Guitar Notation

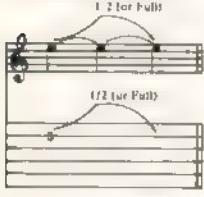
BEND: Strike the note and bend up ½ step (one fret)



BEND: Strike the note and bend up a whole step (two frets)



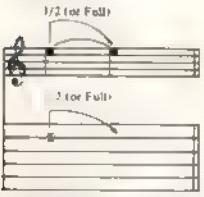
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



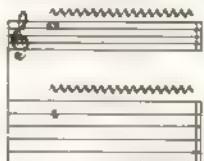
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



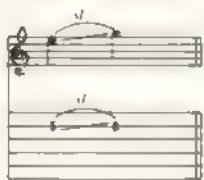
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar



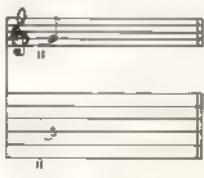
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck



SLIDE: Same as above, except the second note is struck



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



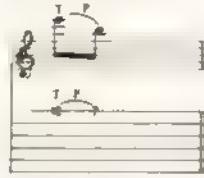
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (higher) note



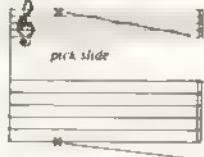
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off



TAPPING: Hammer ("tap") the fret indicated with the right hand index or middle finger and pull off to the note fretted by the left hand



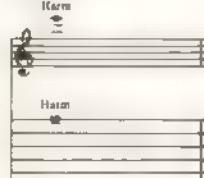
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound



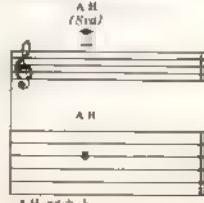
TREMOLO PICKING: The note is picked as rapidly and continuously as possible



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by edging the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch



PALM MUTING: The note is partially muted by the right hand tightly touching the string(s) just before the bridge



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagram at the top of the first page of the transcription



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given



SHE TALKS TO ANGELS

As Recorded by The Black Crowes
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Tablature Explanation Page 32

Words and Music by Richard Robinson
and Christopher Robinson

Slow ballad $\text{♩} = 80$

Intro *Acous. gtr.

Chords: B (xx 7fr.), E/B (x 7fr.), A (x 5fr.), E (D0000), A6/9 (0 0 0), E (type 2) (x0000), Asus2 (xxx 5fr.), Asus2(\$11) (x 5fr.), Asus2(type 2) (x 5fr.), A/E (0 0 x).

Performance Instructions:

- N.C.**: No Chorus.
- H**: Hammer-on.
- P**: Pull-off.
- sl.**: Slur.
- let ring**: Let ring the note.
- E**: Open E tuning (low to high) E B E G #B E.
- Rhy. Fig. 1**: Rhythmic figure 1.
- A6/9 E A6/9 E**: Chord progression.
- Harm.**: Harmonic.
- N.C.**: No Chorus.
- E A6/9 E A6/9 E**: Chord progression.
- sl.**: Slur.
- (end Rhy. Fig. 1) Rhy. Fig. 2**: End of Rhythmic Figure 1, beginning of Rhythmic Figure 2.
- She nev-er men - tions the word ad -**: Lyric line.
- (end Rhy. Fig. 2)**: End of Rhythmic Figure 2.

1st Verse
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E A6/9 E A6/9 E

dic - tion in cer - tain com - pa - ny.

Yes, she'll tell you she's an or - phan- af - ter you meet her fam -

Rhy. Fill 1

A6/9 E A6/9 E

i - ly. —

(end Rhy. Fill 1)

B E/B B A E A6/9 E A6/9 E

E (type 2) B E/B B A

B A6/9 E A6/9 E B E A6/9 E A6/9 E

Rhy. Fig. 3 *Harm. —— 1

2. She paints her eyes as black as
(end Rhy. Fig. 3)

*Harm. —— 1

*Harm. refers to all
notes except low E (@open)

2nd, 3rd, 4th, Verses
w/Rhy. Fig. 2 (3 times)

E A6/9 E A6/9 E

A6/9 E A6/9 E

night, now.
3 4. See additional lyrics

Pulls those shades down tight.

Yeah... she gives a smile... when the pain... comes...

The pain gon-na make ev-ry-thing al-

w/Rhy. Fill 1

A6/9 E A6/9 E

Chorus

B E/B B A

right.

Says she talks to an - gels.

They call her out by her name.

A6/9 E A6/9 E E (type 2)

To Coda Oh yeah, she talks to

B

E/B B A

Asus2 A Asus2 A E

1. w/Rhy. Fig. 3

an - gels.

Says... they call her out by her name.

B E

A6/9 E A6/9 E

3. She keeps a lock of hair in her

2.

(type 2)

E A6/9 E A6/9 E

A6/9 E

Bridge

A Asus2(\$11)

Asus2(type 2) E

— her name.

She don't know no lov -

A/E

E

A

Asus2(\$11)

Asus2(type 2)

E

A/E

E

er,

none that I ev - er seen.

A

Asus2(\$11)

Asus2(type 2) E

A/E

E

Asus2

Yeah, to her that ain't noth - in',

but to me, it means,

E w/Rhy. Fig. 1
 A6/9 E A6/9 E B
 means ev 'ry - thing.

E A6/9 E A6/9 B N.C. E A6/9 E A6/9 E

N.C. w/Rhy. Fig. 2 D.S. al Coda
 E A6/9 E A6/9 E

Coda E(type 2) A6/9 E A6/9 E B (type 2)
 — her name. Oh 4. She paints her eyes as black as

B E/B B A E A6/9 E A6/9 E
 an - gels, they call her out by her name.

E(type 2) B E/B B A Asus2
 Oh oh, she talks to an - gels. They call her out,

B E/B B A B E/B B A
 yeah yeah, call her out. Don't you know that they

E A6/9 E A6/9 E
 call her out by her name.

Additional Lyrics

3. She keeps a lock of hair in her pocket.
 She wears a cross around her neck.
 The hair is from a little boy,
 And the cross from someone she has not met, well, not yet. (*To Chorus*)

4. Repeat 2nd Verse

BASS LINE FOR SHE TALKS TO ANGELS

As Recorded by The Black Crowes
(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Richard Robinson
and Christopher Robinson

Slow ballad $\text{♩} = 80$

Intro (Bass tacet) 11

1st Verse

She never men - tions the word ad dic - tion— (etc.)

B E/B B A E A6/9 E A6/9 E

B E/B B A E A6/9 E A6/9 E B

E A6/9 E A6/9 E 2nd, 3rd Verses

2. She paints her eyes as black as night, now.— (etc.)
3... poc - ket.— (etc.)

A6/9 E A6/9 E A6/9 E A6/9 E 2

Copyright©1991 by Def USA Music (BMI) and Enough to Contend With Songs (BMI)
Reprinted by Permission of Cherry Lane Music Co., Inc.
International Copyright Secured All Rights Reserved Used by Permission

N.C. E A6/9 E A6/9 E N.C. E A6/9 E A6/9 E

dim.

She paints her eyes as black as

4th Verse

night now.— (etc.)

2

2

sl.

sl. sl. sl. sl.

sl. sl. sl. sl. sl.

E/B B A

B

E/B B A

sl. sl. sl. sl.

sl. sl. sl. sl. sl.

E/B B A

B

E/B B A

sl. sl. sl. sl.

sl. sl. sl. sl. sl.

E/B B A

B

E/B B A

sl. sl. sl. sl.

sl. sl. sl. sl. sl.

E A6/9 E A6/9 E

B

E/B B A

sl. sl. sl.

sl. sl. sl.

E A6/9 E A6/9 E

(0)

COMING OF AGE

As Recorded by Damn Yankees
(From the album DAMN YANKEES/Warner Bros. Records)

**Words and Music by Tommy Shaw, Jack Blades
and Ted Nugent,**

D x100 132	GS x100 34	C x 3fr. 133	Dsus4 x100 134	D5 x 5fr. 10	D6 x 5fr. 14	G/B x 7fr. 312	Dv x 5fr. 111	Bm x 2fr. 13421	A5 x 11	Csus4 x 3fr. 1334
F x 3fr. 13421	Bb x 3fr. 111	Bb5 x 3fr. 133	C5 x 3fr. 133	D5n x 3fr. 10	D5n(type2) x 10	F/C x 8fr. 1333	Eb/Bb x 6fr. 1333	Bb x 5fr. 1333	Dv(type 2) x 5fr. 1333	
D7 x 5fr. 1	GS(type 2) x 3fr. 18	G6 x 3fr. 14	C5(type 2) x 3fr. 18	C6 x 3fr. 14	F/G x 3fr. 111	D/F# x 2fr. 312	D/F#(type 2) x 2fr. 111	A7 x 5fr. 6	A6 x 4fr. 3	

Moderate Rock = 126

(Band tacet)

Intro

Gtr.I =

(Drums enter)

Guitar tablature for the first measure of the solo. The staff shows a clean tone with a slight slap-back and ambient delay. The pick is used with fingers. The tab shows a repeating eighth-note pattern on the B string.

1st Verse

D

*Gtr. II { D

Dressed to kill an' look-in' dy - na - mite, with her high - leg stock - ings an' her

Gtr. 1 - Rhy. Fig. 1 sim.

GS

*^a Distorted tone.

The sheet music features a treble clef, a key signature of one sharp, and a time signature of common time. The first staff contains a melodic line with a 'trem. bar' instruction above it, indicating a tremolo between notes C and B. The lyrics 'sweat-er so tight.' are written below the notes. The second staff shows a harmonic progression with chords G, D, G, D, G, D. The lyrics 'I asked her her name,' are written below the notes. The third staff shows a harmonic progression with chords G, D, G, D, G, D. The lyrics 'she said her name was' are written below the notes. The fourth staff is a bass line with notes G, D, G, D, G, D. The fifth staff is a bass line with notes E, A, E, A, E, A.

Copyright©1990, 1991 Ranch Rock Music. Tranquility Base Songs and Breadhead Music. All Rights on Behalf of Ranch Rock Music Administered by Warner Tammerlane Music Publishing Corp. All Rights on Behalf of Tranquility Base Songs Administered by WB Music Corp. Permission for Publication in the U.K. by Warner Chappell Music Ltd. London W1Y 3FA. Permission for Publication in Australia and New Zealand by Warner Bros. Music (Australia) Pty Ltd. Trading as Warner Chappell Music.

This block contains two staves of musical notation. The top staff is sheet music in G major (two sharps) with lyrics: "May - be." followed by "Well, she walked up to me and she". Various chords are labeled above the staff, including Dsus4, D, Rhy. Fig. 1A, and w/Rhy Fig. 1. The bottom staff is a guitar tablature showing six strings and six frets. A bracket labeled "(end Rhy. Fig. 1)" spans the middle of both staves.

*Play lowest note of chord only,
palm muted.

The image shows a page of sheet music for the children's song "I'm a Little Teapot". The vocal line is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are: "I'm a little teapot, short and stout, Here is my handle, here is my spout, I open A C B 2fr. B C B Dsus4 D gave me a wink... She said I should think a - bout it, may be." The piano part includes chords such as A, C, B, B 2fr., C, B, Dsus4, and D.

She said, what you got, that's what I need.

G/B D^v D6 D5 D6 D5 D6 D5 D6
 w/Rhy. Fill 1 1st time;
 w/Rhy. Fill 4 2nd time

Your kind of love got me on my knees I'm so tied up.

w/Riff A (Gtr. III)

sim. D5 D6 D5 D6 D5 D6 D5 G/B D^v
 What you got got a hold on me,

Rhy. Fill 1

Rhy. Fill 4

P.M. - P.M.

Riff A (Gtr. III)

P

G/B Dv D6 D5 D6 DS D6 D5 D6 C w/Rhy. Fill 2 1st time;
w/Rhy. Fill 5 2nd time

your kind of love make a man out of me I'm so tied up.

H

w/Riff A w/Riff B
Bm A5
D

you got me so wired up.

V

Rhy. Fill 2

P.M.

Rhy. Fill 5

P.M. P.M. P.M.

Riff B

pick slide

Chorus
w/Fill 4 (on D.S. only)
Rhy. G5
Fig. 2A.

C, G, Gsus4, C, A, F, open E, F
Lit - tle sus - ter hits the stage,

Rhy. Fig. 2

(2nd time) let ring

*Play cue notes when Rhy. Fig. 2 is recalled.

*w/Rhy. Fill 3
N.C.

GS
com-ing of age.
Lit - tle jun - ior, he's all
1/2

*Use Rhy. Fill 3 when
Rhy. Fig. 2A is recalled.

Rhy. Fill 3

Fill 4
Gtr. III

1/2
sl.

(end Rhy. Fig. 2A)

A musical score for a three-part arrangement (Soprano, Alto, Bass) featuring a vocal line with eighth-note patterns and dynamic markings like 'ff' and 'p'. The vocal line is supported by a piano part with bass and treble clef staves. The piano part includes a section with a '3fr.' instruction and a 'pick sl.' instruction. The lyrics 'Did you no - tice he was com - ing of age?' are written below the vocal line, followed by a 'Chorus!' instruction.

(end Rhy. Fig. 2)

A musical score for guitar. The top staff is written in standard musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line consisting of eighth and sixteenth notes. The bottom staff is a tablature for a six-string guitar, showing the fingerings and string indications for the corresponding notes. The tablature includes vertical bar lines and a circled 'G' symbol.

w/Fill 1 (Gtr. III)

DS14(yes 2)

Handwritten musical score for three staves. The top staff shows a melodic line with grace notes and dynamic markings 'D5II' and 'D5II(type 2)'. The middle staff shows a rhythmic pattern with 'sim.' (simile) above it. The bottom staff shows a harmonic bass line.

2nd Verse

w/Rhy. Fig. I (1st 6 bars only)
& Rhy. Fig. 1A (complete)

looks could kill.— I'd be dead on the floor.— You got me all tied up, hon-ey, beg-gin' for more.— Some-

w/Rhy. Fig. 1B (Gtr. II)

D.S. et Coda J

10 Open A C
2fr. B C B Dsus4 D
Open A

bod - y call a doc - tor, I think I'm go - in' cra - zy. Be - cause,

bod - y call a doc - tor.

I think I'm go - in' cra - . Ex. —

Bb - CH130

Fill 1
 (Gr. III) Full Full Full
 (15ma) A.H.
 >> > sl.

hold bend semi-harm. A.H. A.H.

10 10 9 9 8 7 7 7 8

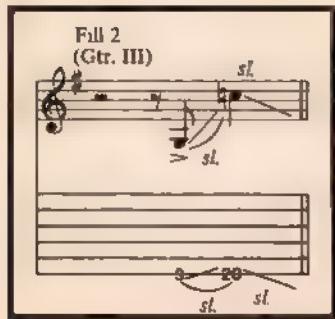
A.H. pitches: F F# sl.

Rhy. Fig. 1B
(Gtr. I)

Coda I F
w/Fill 2
F/C **Bridge**
 Did you no - tice he was come, come, com - in' of...

C **E♭/B♭** **B♭** **F/C**
 Hoo, hoo, hoo! Woo, hoo!

w/Fill 3 **D7 (type 2)** **D7**
 Hey, hey, hey, hey! Yeah, yeah, yeah, yeah, yeah!



F/G

sva-

B_b C B_b G₅

Full Full

1/2 sl. loco (15ma) Harm.

A5 D/F# A5 D/F#

trem bar (grad. pull bar up)

Full Full 1/2 Harm.

*1 *1 *1 H P

*1 *1 *1 H P

sl. *1 *1 *1 H P

*Pull bar up.
†Return bar to stationary position.

(1) open A D/F# A5

(2) open A A5 G5 D/F#(type 2) D

D 7fr Str. C sl.

4/4 H P sl. 1 sl. 1 Full Full H H P H P H P

trem. bar

4/4 H P sl. 1 sl. 1 Full Full H H P H P H P

sl.

1/2

1/2

A5 D/F# A5
^{8va} *1/2* *1/2* *1/2* *1/2* *1/2 Full* *1/2 Full* *P* *1/2* *1/2*
D/F# *A* *D/F#* *A5*

1/2 *1/2* *1/2* *1/2* *1/2 Full* *1/2 Full* *P* *1/2* *1/2* *P*

sl *H* *sl* *H*

D.S. al Coda II

8va *A7* *A6* *④ open* *D5II* *③fr. C* *D5II* *③fr. G*
P *P* *1/2* *P* *P* *1/2 H* *Full* *Full*
17 17 20 17 *17 20 17* *17 20 17* *17 20 17* *17 20 17* *17 20 17* *17 20 17* *17 20 17*

V *Full* *Full* *Full* *P*

2 *2* *2* *2* *2* *2* *2* *2* *2* *2* *2* *2* *2* *2*

F
 Coda II
 ♫
 ③fr. w/Rhy. Fill 6
 G N.C.
 P.M.
 Did you no - tice he was come, come, com - in' of... Lit - tie sis - ter

w/Rhy. Fig. 2A
 G5
 Caus4

Rhy. Fig. 2B-
 C G ③fr. Caus4 ③fr. G C Open A F E F (w/Rhy. Fill 3)
 N.C.
 hits the stage... She can't help it, she's com - in' of age.

1/2 1/2 1/2
 1/2 1/2 1/2

(Resume Rhy. Fig. 2A)
 G5 C B ③fr. G C Open A F ③fr. C
 Lit - tie jun - ior, he's all in a rage. Did you no - tice he was

1/2
 1/2

Rhy. Fill 6 (Gtr. II)

w/Rhy. Fill 6
N.C.

Outro solo
w/Rhy. Figs. 2 & 2A
G5

Csus4 C Gsus4 G C A F Open E F

come, come com - in' of age. She's

Gtr. III Gtr. II

(w/Rhy. Fill 3)
N.C.

(Resume Rhy. Fig. 2A)
G5

C Bb Gsus4 C Open A F

come, come, com - in' of age. Here she comes.

Full P A.H. (15ma) Full Full Full Full Full Full

A.H. pitch: D sl.

@3fr. w/Rhy. Fig. 2B & Rhy. Fill 6
C N.C.

Begin fade
w/Rhy. Figs 2 & 2A
G5

Csus4

she comes, she comes! (steady gliss.) let ring---

Full Full Full Full Full Full 1/2 1/2 Full

Full Full Full Full Full Full 1/2 1/2 Full

C @3fr. G Csus4 G C Open A F

Open E F (w/Rhy. Fill 3)
 N.C.

She's come, come, com - in' of age.

8va. 1/2 1/4 Full Full Full 1/2 1/2 1/2 Full Full Full Full

1/2 1/4 Full Full Full 1/2 1/2 1/2 Full Full Full Full

P

(Resume Rhy. Fig. 2a)

G5 C Bb @3fr. G Open C A F @3fr. C

Here she comes, she comes, she comes!

8va. (Full) hold bend (Full)

20 20 20 20 20 20 (20) 20 20 20 20 20 20 20 20 20 20 20 20 20

w/Rhy. Fig. 2B & Rhy. Fill 6
N.C.

w/Rhy. Figs. 2 & 2A
G5 Csus4 C @3fr. G Csus4 G Open A F @3fr. C

Fade out
Open E F

(steady gliss.)

8va. Full Full Full Full Full Full Full Full

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

BASS LINE FOR COMING OF AGE

As Recorded by Damn Yankees
(From the album DAMN YANKEES/Warner Bros. Records)

Tune down:
④ = D

Words and Music by Ted Nugent,
Tommy Shaw and Jack Blades

Moderate Rock $\text{♩} = 126$

1st Verse

15

C

This section shows the bass line for the first verse. The key signature is A major (no sharps or flats). The bass part starts with a sustained note followed by eighth-note patterns. The lyrics "She said," are written below the staff.

Pre-chorus

D

G/B

D G/B D

This section shows the bass line for the pre-chorus. The lyrics "what you got, that's what I need. (etc.)" are written below the staff. The bass part consists of eighth-note patterns.

C

D5

This section shows the bass line for the bridge section. The lyrics "what you got, that's what I need. (etc.)" are implied. The bass part consists of eighth-note patterns.

G/B D G/B D

This section shows the bass line for the end of the verse and beginning of the chorus. The lyrics "what you got, that's what I need. (etc.)" are implied. The bass part consists of eighth-note patterns.

C

Bm

A5

D

This section shows the bass line for the chorus. The lyrics "what you got, that's what I need. (etc.)" are implied. The bass part consists of eighth-note patterns.

Copyright©1990, 1991 Ranch Rock Music, Tranquility Base Songs, and Broadhead Music. All Rights on Behalf of Ranch Rock Music Administered by Warner Tamerlane Music Publishing Corp. All Rights on Behalf of Tranquility Base Songs Administered by WB Music Corp. Permission for Publication in the U.K. by Warner Chappell Music Ltd., London W1Y 3FA. Permission for Publication in Australia and New Zealand by Warner Bros. Music (Australia) Pty Ltd, Trading as Warner Chappell Music.

Chorus
G5

Lit - tie sis - ter hits the stage, (etc)

N.C.

2nd time to Coda I;
3rd time to Coda II

G5

C

sim.

F

Bb5 CS Bb5 CS

(S)

D5

2nd Verse

D5

G5

... looks could kill — I'd be dead on the floor, (etc)

sl. sl. sl. sl.

C

Dsus4

D

D.S. al Coda I

sl.

Coda II

F N.C. G5 C F

F N.C. G5 C F

N.C. Outro solo G5 C F

N.C. G5 C F

N.C. G5 C F

N.C. G5 C F

N.C. G5 C F Fade out

THE THUNDERING HEARD



Straight ahead, full force, with thunder... comes the entire bass amplification series from Peavey! Fat, full, smooth, rich bottom end, along with punch, clarity, definition, and tight articulation. These are the performance characteristics needed to get your "thundering heard."

Peavey offers today's bassist the widest choice of bass amplification systems available... from the 20 watt MicroBass™ to the calf-bruising, ultra-compact, 450 watt DataBass™... plus,

component systems as large as the local power grid will handle. Each Peavey bass system has application-specific features to ensure your own personal style will be heard - reliably, powerfully, and musically (and that's no bull!).

Rope a winning bass sound at your nearest Peavey dealer... he'll "steer" you straight!

The Monitor® magazine from Peavey is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5.00*, send check or money order to: Monitor® magazine / Peavey Electronics Corporation, 711 A Street / Meridian, MS 39302-2098 / U.S.A. / (601) 483-5365 / Telex: 504715 / Fax: 484-4278 / *Prices good in U.S.A. only ©1991

PEAVEY

Tommy Shaw Jack Blades





Ted Nugent

DAMN YANKEES OVER THE TOP

BY TOM FORSYTHE

Damn Yankees couldn't be a more perfect name for the ensemble that includes Motor City Madman Ted Nugent, ex-Styx guitarist Tommy Shaw, ex-Night Ranger bassist Jack Blades and drummer Michael Cartellone. While the melodic vocals and the power ballad writing styles of Shaw and Blades helped catapult the band into the world of platinum records, Ted Nugent is still the unabashedly outspoken lickmeister of the guitar, and supplier of outrageously colorful quotes designed, in his own words, to 'offend all the assholes.'

DAMN YANKEES

While Nugent, Shaw and Blades share the writing credits on *Damn Yankees*, it's Nugent who makes this an impressive guitar album, with his thousand-watt persona that drives the other band members over the edge of rock expression. And Ted isn't shy about telling you so. At the same time, he's generous with the spotlight both in an interview and onstage. He's fully aware that his solo albums since the early '80s have satisfied only a core audience, and that Blades and Shaw help him reach

beyond that. At the same time, Tommy Shaw and Jack Blades give Nugent credit for helping them move beyond the ballads that confined them in Styx and Night Ranger respectfully, and to explore the rocking blues roots that made them want to be rock 'n' rollers in the first place.

In a year when there wasn't a single #1 rock album on the Billboard charts, *Damn Yankees* marks a return to the kind of old fashioned rock that scared parents of the '50s and perched rock on the cutting edge of the youth

culture. What should be scarier to rigid authoritarians of all stripes is that at 42, and after over 20 years as a famous guitar player, Ted Nugent still refuses to learn a chord, preferring to wring his music out of the swampy experience of his life as an outdoorsman. (Nugent can't restrain himself from blasting animal rights activists at every chance. The fact that this was supposed to be a guitar interview didn't change that one bit.) Whatever you may think of Nugent's animal rights stance, he makes for entertaining reading, and provides some valuable insights into playing meaningful guitar. Despite the record label's best efforts to make sure Jack and Tommy got a fair hearing, the Nuge emerged as far too colorful and outrageous to stand on equal footing with his co-writers in *Damn Yankees*.

It's pretty obvious you haven't mellowed over the years.

TED: I'm a live mother. I have a clear vision and I just do the breast-stroke in it. Live it up. Play from your balls, your guts and your heart. Be cognizant of your surroundings via ultimately tuned senses, and go for the throat, preferably not your own. I'm a man on the earth. What I live, breathe and consume is what makes the notes what they are—what infuses all my relationships—and certainly what makes the thrust of my music what it is. I don't hire someone to mass-slaughter my food. I do it face-to-face. I wipe my own ass. I carry my own bags. I tune my own guitar. In essence, the thrust of what makes a musician has nothing to do with the instrument, his amp or his strings. That is merely the vehicle he uses to win the race. Where does that come across most on this album?

TED: Wherever Ron Nevison (the engineer) allowed my guitar to snarl. The spirit of collaborative teamwork is acutely reflective of my singular independence in joining this r&b, semi-Caucasian, irreverent, let's rock out, who-cares-what-the-rules-are exercise in musical mayhem.

Why did you go the group route? You'd been solo for years.

TED: Because the musical inspiration was an unidentifiable twitch. When I jammed with Tommy Shaw I just went, 'Whew, this guy has Sam and Dave, Wilson Pickett, James Brown, B.B. King, Freddie King, and that Motown groove thing in his family.' And they are now coming out his mouth, and I love it. I knew that Styx didn't even tap into his

Buy This Album.
It's The Law.



Featuring two of rock's most formidable players, Paul Rodgers and Kenney Jones, The Law lays down a new order on their debut album. With high-powered tracks like "Laying Down The Law" and "For A Little Ride," plus guest appearances by Dave Gilmore and Bryan Adams, it's an arresting first outing.



Produced by Chris Kimsey for
Chris Kimsey Productions Ltd.

© 1991 Atlantic Recording Corp.
A Time Warner Company



TWO GOOD REASONS FOR OWNING A DIGITECH TWIN TUBE.



As if smooth, fat, crunch tube distortion with screaming harmonics and a thicker, crisper, clean tube sound weren't reason enough, DigiTech's new Twin Tube also gives you seven great digital and analog effects. Plus two 12AX7 Groove Tubes™.

INTRODUCING THE TWIN TUBE. THE ONLY GUITAR PREAMP THAT COMBINES TUBE, DIGITAL AND ANALOG PROCESSING.

What's more, these seven effects are really useful ones that let you enhance the great tube sound. Effects like compression, digital delay, flange, chorus, noise gate, and speaker simulator. There's also a 7-band graphic EQ in each program. The Twin Tube from DigiTech. For the guitar tube preamp sound you've been screaming for.

- 9 different tube, digital and analog effects—up to 6 at a time
- 120 user-definable programs
- MIDI controllable
- Programmable FX loop
- Headphone jack
- Full function foot controller available

DigiTech
The Sound of the '90s

H A Harman International Company
5639 South Riley Lane • Salt Lake City, Utah 84107 • (801) 268-8400

Manufactured in the U.S.A. ©1991 DOD Electronics Corp.
Groove Tubes™ is a registered trademark GT Electronics.

OVER THE TOP

ass. And I could and I did, and to prove it, we just picked up our platinum albums this afternoon.

What is the biggest lesson from the solo career that you brought to *Damn Yankees*?

TOMMY: I learned that I like playing with my peers better than being the leader of the band, where everyone is looking to me for all the answers. I'm more of a chemistry man. I like the team spirit and having group goals. It was too lonely as a solo artist. Now I have other people to share things with. All the experience that we have between Jack, Ted and I, and with the driving force of Michael, is pretty impressive. It keeps getting better. What do the other guys think of your

hunting and statements?

TED: The other guys understand and get a thrill out of my passion. They have gone on hunts with me, even though Tommy's a vegetarian. He still focuses on the earthly touch I have. He's come to grips with that. My down-to-earth lifestyle is inseparable from my down-to-earth playing. I don't go to visit the swamp—I live in the swamp. I know the swamp. I can identify every sound and smell. Give me a guitar and I can milk and identify every sound and sensation. Any one of my songs will deliver that sensitivity. "High Enough" is a very easy going, soulful type of song. The bending and the application of the wah-wah on

the solo is conducive to that spirit. Outdoors, if you make a miscalculated step, you accomplish nothing. The critters scurry away. If you know how to move, you'll experience the life. It's the same with music.

How did you learn that kind of integration?

TED: I've been blessed. When I was young I jammed many times with Hendrix. I jammed with Page, Clapton and Beck. I learned a lot from them. I jammed with Albert and Freddie King. I was either smart enough, or maybe just intimidated enough, to shut up and pay attention. I watched B.B. King play and had my antennae up, and didn't try to take a solo until B.B. nodded to me. Then I tried to play off what he was doing. As a kid I never really listened to the blues. I played Duane Eddy, the Ventures, Chuck Berry, Lonnie Mack. Those were the hit records when I was 18 in Michigan. By 1958 I'd already been playing guitar for three years. I learned "Walk Don't Run," "The Wham," "Suzy Q.," and all Chuck Berry's stuff. I loved Bill Haley and the Comets, with that great Les Paul sound.

How did your playing change when you got with *Damn Yankees*?

TED: I don't see any difference. The songwriting talent, with the three of us together, gives me a little different foundation. On occasion, Tommy or Jack may grab a different chord than I would go to. That brings out certain different patterns. But I'm such a lick monster that every time I pick up the guitar I'm coming up with new patterns and new phrasings, which is where most of the songs come from. It's a matter of Tommy and Jack's vocal blend and sense of melody put over these Nugent bombarding guitar patterns from hell that really make the *Damn Yankees* what it is.

JACK: Ted has taught me that when you do something, you don't do it halfway. If you're going to jump, make it the biggest jump humanly possible. If you're going to jam your guitar neck into the bass drum, it better go all the way through the drum. Ted has taught me that rock 'n' roll should be over the top. How long before you played live?

JACK: About two days. I flew to New York on a Friday and we played that Monday night at the China Club. We went in that weekend and wrote a whole set's worth of songs. When we played the China Club we didn't even have the verses down. We'd just mumble through them, then sing what words we knew. Everybody was so zoned out they thought we were singing heavy lyrics. The important thing is that we got over the energy and the excitement.

How were the songs written?

TED: We all share the songwriting cred-

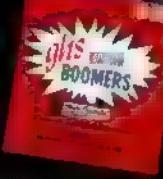
ESSENTIAL EQUIPMENT

GHS & George Lynch

"Mr. Scary" is raw, nasty, adventurous—and a perfectionist. He busts his chops to get in his licks! Lynch even co-designs his own guitars to get them right. He thinks nothing of searching the world to find frets that are wide and tall enough for him. He's just as particular when it comes to the finishing touch. For Lynch, GHS Strings are always Essential Equipment.

ghs strings
The String Specialists

Manufactured by G.H.S. Corporation
2813 Wilber Avenue, Battle Creek, MI 49015, U.S.A.



Hear Lynch Mob's Wicked Sensation on Elektra Records.
(To copy his riffs and shreds you'll need
GHS Strings.)

23 DIFFERENT EFFECTS. 7 AT A TIME. \$499.95



First, the good news. DigiTech's new GSP 7 advances guitar effects to a new outrageous level. After all, you'll get five distortions as well as 17 other effects—up to seven at one time—in this reliable, solid state package. Now, the great news. All for only \$499.95 recommended retail price.

DIGITECH'S NEW GSP 7.

EFFECTS INCLUDE ■ Heavy Sustain ■ Metal Tube, Rock Tube, and Overdrive Analog Distortions ■ DigiTube™ Digital Distortion ■ Ultimate Hall, Room Simulator, Standard Room, Gated, and Reverse Reverbs ■ Digital, Analog, Multi Tap and Synchro Delays ■ Chorus ■ Flange ■ Graphic and Parametric EQs ■ Amp Voicing ■ Stereo Imaging ■ Compression ■ Digital Mixer.

- 23 different effects
- 64 factory presets
- 64 user-definable programs
- Headphone jack

- 20 Hz to 18 kHz bandwidth
- S/N ratio 80 dB, less than 0.02% THD
- MIX controllable

 **Digitech**

The Sound of the 90s

■ A Harman International Company
5639 South 3500 West • Salt Lake City, Utah 84121 • 801-266-8400
Manufactured in U.S.A. • MFR# 00000000000000000000000000000000

Wilkinson
USA™

4+1 Bass Conversion Kit

- 4 string Precision-style bass converts to a 5 string
- No routing, no drilling

"Another winner! Excellent!"
Dan Erlewine,
GUITAR PLAYER MAGAZINE



Distributed by **B&B Sound, Inc.**
CA: 800-558-3963/US: 800-233-8346

Wilkinson
USA™

4, 5 & 6 String Bass Bridges

- Increased sustain and high-end response
- User selectable string tension
- Left/right individual string spacing
- Locking saddles

Distributed by **B&B Sound, Inc.**
CA: 800-558-3963/US: 800-233-8346

Wilkinson
USA™

Roller Nut for 3 a-side headstock

- Reduced friction
- Precise tuning
- Accurate pitch recovery

Distributed by
B&B Sound, Inc.
CA: 800-558-3963
US: 800-233-8346

DAMN YANKEES

it. In theory, the Shaw, Blades, Nugent touch cannot be denied on any of the compositions. Some of them were more directed from a concept Tommy might have had, some from a Blades concept and some were a Nugent concept. I don't know if I can dissect which ones are which. The original "Mystified" lick was mine. "Piledriver" was mine. The original opening for "Come Again" is Tommy's. The "High Enough" concept came from Jack and Tommy together. But overall, it was a matter of twisting and exploring by all of us equally. I want to give our drummer Michael Cartellone credit as a force of arrangement. He has an incredible sense of street rock 'n' roll.

JACK: Michael was so integral. He did exactly what we told him to do, and perfectly. He'd never recorded an album before, so he had no idea that a drummer could take three days to get drum sounds, then a week to get basics. He didn't know it should take 40 takes. We haven't let him know yet. We told him we want it all in one take on the next album, too.

TOMMY: On the melodic songs, Jack and I will get the framework, and Ted will come in and rewrite it. Ted will rip it apart and tear out all the stuff that makes him sick. There's nothing mysterious about Ted. For a writer, that's great. There's nothing worse than trying to figure out what the other guy is thinking. With us it's so easy.

JACK: After we brought Diane Warren in to ghost write everything—her and Desmond Child—then it was great.

TOMMY: There really was a contingency of record company people who wanted us to get Desmond Child and Diane Warren to write for us. You can imagine how that went over.

JACK: We've been around long enough that we know what it's all about. Instead of one of us getting in there and pushing his bad ideas just to get some publishing credit, we cut short that nonsense and split everything three ways. That's how we've run the show overall. It has proven the right way to go a million times over.

TOMMY: We wrote "High Enough" in my laundry room. Every time I'm in the basement doing laundry I think about how "High Enough" came about. Jack was doing his laundry and I heard him singing, "I don't want to hear about it." I stuck my head out and asked to hear the rest of it. He said he was just making it up, so I brought him up and we worked on it some more.

JACK: I played guitar and Tommy played piano.

TOMMY: That was one of those gifts. Those are usually the best and usually the hits. It was a real collaboration. On "High Enough," you'd think it was all

Jack and me, but Ted really encouraged us to keep that going, and he insisted that we put it on the record. Which was the hardest one?

TOMMY: "Tell Me How You Want It." It was one of the first songs after the first blast of creativity in New York. I went out to Jack's place while Ted was hunting. Jack and I messed around with it and came up with a song. But we screwed around with being engineers and overdubbing, and generally made it more difficult than we needed to. Then Ted got there and straightened it out.

JACK: "Runaway," because we rewrote the lyrics. No, actually we didn't have any lyrics. But they came one day when Tommy and I were on our morning jog. We do four miles a day in smog-filled Burbank, so I don't know if it did us any good. "Damn Yankees" did give us some trouble. We rewrote the lyrics to that like four times. Finally we were watching Noriega get busted and we knew that was it. We wrote a bunch of lyrics around that and the invasion of Panama. In the beginning there were some real stupid lyrics that we hope have disappeared.

Did they all start as guitar licks?

TED: All the best songs.

JACK: Ted cannot pick up a guitar without playing a killer lick. Ted's the most amazing live guitar player I've heard. He's one of those old-style players. We were in Providence, Rhode Island. Steve Vai came to our show. Right after we played, he asked, "Where's Ted's rack?" Well, he doesn't have a rack. He just has a few amps. He has a Marshall and a Soldano and he uses his tone pots on his guitars. There is no rack for all the tones he gets. I thought Steve's question was a pretty cool compliment. Ted's Bradshaw system is all in his hands. That's the old style that people forgot about.

What's the 'Woodshed' you refer to on the liner notes?

TED: It's a rural term for when you want to get some work done. That's when you go out to the woodshed to work. So when we said 'woodshed' on the record, that means my ranch in Michigan, and Jack's ranch in northern California, and Tommy's place in New York. Wherever you get the job done is the woodshed. How long did the recording take?

TED: We did all the basic tracks in four days. We did it as a group. I'll insist on that to the end of my days. We never use drum machines or overdubbing principles. We did a lot of overdubbing for augmenting and thickening. But the way I overdub, I nail it in one take and then I go home. I have a real good sense of groove.

So where was your best groove?

TED: They all make me want to dance,

MORE THAN

WORDS



WASHBURN

INTRODUCES THE

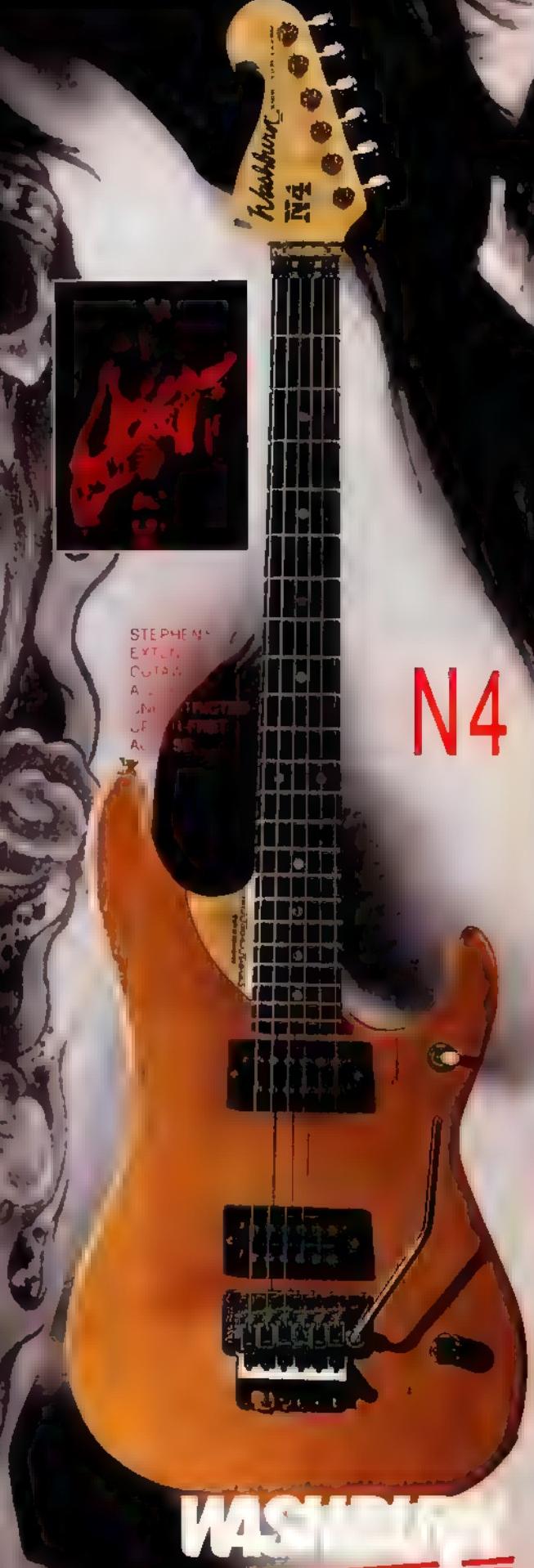
Klaus Petersen

THE NATURE SERIES

WORDS CANNOT DESCRIBE NUNO BETTENCOURT'S ASTOUNDING GUITAR TECHNIQUE. THE HIGHEST COMPLIMENT WE KNOW IS TO BUILD A GUITAR BEARING HIS NAME. INTRODUCING THE **NUNO BETTENCOURT** SIGNATURE SERIES GUITARS FEATURING A SLEEK DOUBLE-CUTAWAY BODY, CUSTOM REVERSE HEADSTOCK AND DIRECT MOUNTED PICK-UP CONFIGURATION ALL **PERSONALLY DESIGNED** BY NUNO AND BUILT TO HIS EXACT SPECIFICATIONS.

AVAILABLE IN TWO VERSIONS (■ SIGNATURE MODEL AND ■ PRODUCTION MODEL). THE NUNO BETTENCOURT SIGNATURE SERIES GUITARS ARE THE ULTIMATE ROCK GUITARS OF THE 90'S.

NUNO DESIGNED IT AND HE PLAYS IT (YOU COULD SAY HE PLAYS THE FUNK OUT OF IT!) EXPERIENCE AN NUNO AT YOUR WASHBURN DEALER NOW. YOU MIGHT JUST FIND YOURSELF SPEECHLESS!



WASHING

FOR A 1991 WASHBURN CATALOG, SEND \$3.00 TO:
WASHBURN INTERNATIONAL 230 LEXINGTON DR. BUFFALO GROVE, IL 60089

What A G.

Learn Your Favorite Rock Guitar Parts with the Original Note-For-Note™ Tapes

Incredibly accurate solos, rhythms, and fills, fine tuned over 8 years of success by the originators of audio guitar transcription.

**Accurate
and
Complete!**

On NOTE-FOR-NOTE™ Guitar audio-cassette tapes

you hear each phrase played exactly like the original, then each note played one-by-one with a detailed verbal description. No music reading! You get right to the fingering. Each tape set includes 2-5 hours of lessons, real time recording, and an 80-page manual (30 pages instruction, 50 pages blank tab).

NEW RELEASES

JOHNSON/Vaughn: TAPE 123 SOLO RHYTHM Johnson: Cliffs Of Dover, High And Dry, Righteous Vaughn Testify, Long Way From Home, Telephone Song, Brothers

BEST OF '70's TAPE 126 SOLO RHYTHM Knopfler, Sultans Of Swing, Better Than A Feeling, Peace Of Mind, Long Time, Eagles: Hotel California, Life In The Fast Lane, Chicago, 25 Or 6 To 4, Doobie Bros: China Grove, Kamares: Dust In The Wind

PARTIAL LIST OF TITLES

VAN HALEN: TAPE 105 SOLO RHYTHM Yankee Rose, Shy Boy, Goin' Crazy, Bump & Grind, Knucklebones, Just Like Paradise, Bottom Line, Hot Dog & A Shake, Eugene's Big Bag (Crossroads)

VAN HALEN: TAPE 101 SOLO RHYTHM Eruption, Running With The Devil, You Really Got Me, Ain't Talkin' Bout Love, I'm The One, Feel You, Love Tonight, Little Dreamer, Ice Cream Man, On Fire

VAN HALEN: TAPE 102 SOLO RHYTHM Spanish Fly, Cathedral, You're No Good, Dance The Night Away, Somebody Get Me A Doctor, Bottom Up!, Outta Love Again, D.O.A., Women In Love, Beautiful Girls

VAN HALEN: TAPE 103 SOLO RHYTHM Mammoth, Unchained, Little Guitars (intro), Little Guitars, Good Enough, Why Can't They Be Love, Summer Nights, Best Of Both Worlds

VAN HALEN: TAPE 104 SOLO RHYTHM Hot For Teacher, 5150, Jump, Panama, Top Jimmy, Drop Dead Legs, Girl Gone Bad

VAN HALEN: TAPE 107 SOLO RHYTHM Finish What Ya Started, Mine All Mine, When It's Love, A.F.U. (Naturally Wired), Cabo Wabo, Source Of Inflection, Black And Blue, Sucker In A 3 Piece

B.R. VAUGHN: TAPE 113 SOLO RHYTHM Texas Flood, Love Struck Baby, Pride And Joy, Couldn't Stand The Weather, Scuffle Button, Tin Pan Alley, Ride Mood, Lenny

S.B. VAUGHN: TAPE 118 SOLO RHYTHM Crossfire, Tightrope, Let Me Love You Baby, Leave My Girl Alone, Trav'lin' Wall, Wall Of David, Rivera Paradise

60's/70's ROCK TAPE 118 SOLO RHYTHM Johnny B. Goode, Roll Over Beethoven, Honky Tonk, Memphis, Guitar Boogie Shuffle, Rock Around Clock, Hound Dog, Rock This Town, Stray Cat Strut

SATRIANI: TAPE 110 SOLO RHYTHM Surfing With The Alien, Ici B., Crushing Day, Always With Me Always With You, Satch Boogie Circles

SATRIANI: TAPE 120 SOLO RHYTHM Flying In A Blue Dream, The Mystical Potato Head Groove Thing, One Big Rush, Back To Shaka-Bal, The Forgotten (Part 2), Into The Light

LYNCH: TAPE 111 SOLO RHYTHM Mr. Scary, Kiss Of Death, Dream Warriors, Unchain The Night, In My Dreams, Into The Fire, Total And Hall Again Again

GALMSTEEN: TAPE 112 SOLO RHYTHM Rising Force, Heaven Tonight, Dreaming (Till May), Right In The Dungeons, Crystal Ball, Now Is The Time, Queen In Love, Fall Again, Not On Your Heads (intro)*

RHOADS: TAPE 106 SOLO RHYTHM Over The Mountain, Flying High Again, Believe, Diary Of A Madman, I Don't Know, Crazy Train One, Mr. Crowley, Revelation (part 2), Solo Away

Solo Tapes \$17.50 Rhythm Tapes \$21 Includes tape set & manual

TITLES WITH ASTERISK () ARE ON SOLO TAPE ONLY

TOTAL TAPE \$ X \$17.50 =
RHYTHM TAPE # X \$21 =

CA res add 7% tax
AMOUNT ENCLOSED

FREE 4TH CLASS MAIL INSIDE U.S.!

FOREIGN ORDERS shipped air mail (allow 2-6 wks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mex add \$3 per Tape. All other foreign countries add \$7 per Tape. COD in U.S. only.

Send check or money order payable to:
ROCK PERFORMANCE
Dept. G, P.O. Box 4
Alameda, CA 94501
Call for COD or charge it by phone



Mail in order form or CALL 1-800-678-FRET 9AM - PST

In England Call 0706-524483. In W Germany Call 040-823592. In Canada Call (415)769-7150
In Scandinavia Call 46-026-100550. In Australia Call 02-665-0250 or 02-231-4973

Name _____

Address _____

City State, Zip _____

but "Damn Yankees" is one of the best "Bad Reputation" is awfully good. On "Rock City," my overdubs are scary. My Paul Reed Smith Nugent Whackmaster guitars are hollowbodies, so they feed back like a hound on a hot bear steak. I've always demanded that my instrument come unglued. I want it to be uncontrollable—almost. If I don't lose control once or twice a night, I get it fixed so I do. If you don't have that in your hands at all times, you're not going to play the same. Just look back at my years with the Byrdland guitar. I just scared people with that. But I don't use it, because the PRS is such a joy to play. I have a half dozen of them. They're my own custom design that Paul works with me on. I've known Paul since he started his business. Are any of them set up differently for rhythm?

TED: I play a lot of rhythm, but the guitar works very well for that. And I like the way it plays on lead. I can always back it down a hair. Painful, but I do it. I always keep the meat of my picking hand on the strings. I play with a light touch. Some notes blaze and some notes are picked. All my guitars are stock. I can take them right off the rack and torture my fellow man. I have a certain spring tension on the whammy bar, but only my guitar tech, Bobby Oberdorfer, knows what it is. The same with the Marshall amp set up
When did you start playing a Paul Reed Smith?

TED: Paul first came up and introduced himself in 1972 or '73 and asked if he could make me a guitar. I said, "Sure." I still have it. That guitar was a real nice attempt at a utilitarian, reasonably handsome guitar. It didn't compare to my Gibson Byrdland. That became an identity of mine. I didn't pack them full of foam to keep 'em from feeding back—I wanted them to feed back! A few years later, Paul said he was starting up the Paul Reed Smith Guitar Company. The rest is history, because he makes what is without a question the most consistently fine instrument in the world today. There's nobody close. I got my first prototype of the new Paul Reed Smith in 1984. I used it first on the Little Miss Dangerous album. I like to refer to it as the 'Ted Nugent Black and Decker Guitar Sound.' I don't know how he gets the sound, but it's almost like an old Vox. It's real biting, glassy and bright. Since I can only hear dog whistles anymore, that helps me to play. Paul Reed Smith focused on the neck, the body, and the electronics in what is the essence of rock 'n' roll playability.

Do you still play any other guitars?

TED: I still play my old Les Pauls, and I've been known to pull out a Gibson on occasion. I have Strats and some real nice Hamers, and some nice Wash-

burns, and a whole barn full of guitars
Tommy, why do you use the Hamer
guitars?

TOMMY: I like the weight and balance of them. Hamer has been really cooperative. When I got my first Hamer at the NAMM show a couple of years ago, it was pretty nice. Then Mark Newman, my guitar tech, worked on it. All of a sudden it was the best guitar I ever played. The intonation was perfect. I never break my GHS Boomer strings. I beat them up—playing with Ted, we're using whammy bars from hell most of the time, especially at the end of songs. On "Damn Yankees," there's a real low whammy bar section that just really cranks. We do that the first song of our set, and this guitar stays right in tune the rest of the way through. The strings can be like rubber bands flopping on there, but when I tighten 'em up the guitar is still in tune. It's pretty hard to say no to the Hamers. I was going to bring my Les Paul out for some slide stuff, so they immediately put a guitar together that is like my Les Paul. All my guitars have Floyd Rose neck pickups, except the Les Paul type, which is stock. The Floyd Rose enhances the highs, and since the slide brings out the highs anyway, I leave the guitar stock. All the necks have Floyd locking clamps. They're the ultimate in tremolos.

Why are you using the new Mesa/Boogie gear?

TOMMY: They were real helpful when we were woodshedding. They loaned us gear and we got used to playing on it. I had some smaller Mesas, IIC's. I used those at first, but they didn't have enough variation. With the Mark IV I have the variety. As I switch necks, between the verses and choruses, Mark does the switch back to the clean and crunchy rhythm settings. Ted has his own setup. When he plays through my setup, his guitars sound so much better, at least to me. He hears things differently than I do. But to me, who still has most of his hearing, my rig is just a killer. It's not that complicated, either. I like one knob. I like to reach down and not worry that I'm turning up my tone when I'm going for the volume knob. Anything else like a flange, or a delay, Mark does offstage.

What's your effects gear?

TOMMY: I'm using all the latest Digitech gear. Mark and I are working on new programs for the GSP 21. It's a fabulous unit. I like the IPS 33B, which is a super harmony machine which tracks amazingly well. I use a Digitech 256 multi-effects unit. I also use Marshall cabinets with 12" 80-watt Celestion speakers. Jack, why have you stayed with Hamer so long?

JACK: Hamer kills for me. I abuse their guitars, break the necks and just destroy

RPM Rock Performers Guitar Method

Now on easy-to-follow **VIDEOS!**

The Rock Performer's Guitar Method by James Gleason

Money Back Guarantee

Books 1 & 2 available

RPM adds Video!!

Now the proven, popular Rock Performers Guitar Method includes video cassettes. Books 1 and 2 come to life with easy-to-follow videos on both Technique and Style. You'll look, learn and be inspired to work on your own distinctive style. Jim Gleason studied the masters for 30 years to produce this complete RPGM Set - 5 books (1,252 pages), 11 audio and 4 video cassettes. *"Highly recommended" - Guitar World.*

RPM VIDEOS - The best instruction you've ever had. Easier than a live lesson. With combined animated and live video, you'll see and hear the notes, the frets, the staff, every technique, clear and direct. Four videos- one each on Technique and on Style for Books 1 and 2 - make learning so easy, it's fun.

BOOK 1: Rock Guitar Fundamentals. 274 pages & three 90 min. audio tapes. Teaches all right & left hand techniques (including tapping and sweep picking), pentatonic scales and basic chords. Over 400 licks. Style studies of Van Halen, Malmsteen, Vai, Rhoads, Hendrix, Page, Clapton, Schenker, Berry and B.B. King. Also contains rhythm guitar techniques.

BOOK 2: Intermediate Fingering, Advanced Technique, Music Theory & Reading. 314 pages & three 90 minute audio tapes. Hundreds of scale, chord, and arpeggio fingerings. Solo style studies of Beck, Vaughan, Van Halen, Vai, Satriani, Lynch. Rhythm guitar.

BOOK 3: Improvisation, Composition, and Advanced Fingering. 308 pages and three 90 minute audio cassettes.

Extensive fingering, theory of modes, harmony & melody. Chord construction, and progressions. 26 scale types, 25 arpeggio types & 4,000 chord fingerings.

BOOK 4: Advanced Arpeggio/Scale Relationships. 304 pages & one 90 minute audio tape. By Jim Gleason and Dave Creamer. Every scale and chord in common use; the most complete dictionary of useful chord synonyms and scale tone chords ever assembled.

BOOK 5: Chord Progression. A 52 page supplement to Books 1-4 with one 90 minute audio cassette. Essential chord progressions used in Rock-related music since 1955. 377 progressions written in diagram form.

* Books 1 - 4 use standard notation and tablature. Books 1, 2, and 3 include: progressive lesson guide, solo examples, rhythm tracks, melodic scale & arpeggio patterns, ear training.

RPM
Rock Performance
Music

- | | | |
|---|--|----------------------|
| <input type="checkbox"/> BOOK 1 - \$32.50 | <input type="checkbox"/> ALL 5 BOOKS - \$110 | Name _____ |
| <input type="checkbox"/> BOOK 2 - \$32.50 | <input type="checkbox"/> BOOK 1 TECH. VIDEO - \$30 | Address _____ |
| <input type="checkbox"/> BOOK 3 - \$32.50 | <input type="checkbox"/> BOOK 2 TECH. VIDEO - \$30 | City State Zip _____ |
| <input type="checkbox"/> BOOK 4 - \$32.50 | <input type="checkbox"/> BOOK 1 STYLE VIDEO - \$30 | Phone _____ |
| <input type="checkbox"/> BOOK 5 - \$15 | <input type="checkbox"/> BOOK 2 STYLE VIDEO - \$30 | |

Send check or money order payable to

ROCK PERFORMANCE
Dept. G, P.O. Box 4
Alameda, CA 94501-0004.
CA residents add 7% tax

FREE POSTAGE IN U.S. ! FOREIGN ORDERS shipped air mail (allow 2-6 weeks). Foreign checks & money orders must be payable by a U.S. bank in U.S. funds. Canada & Mexico add \$3 per Book 1-4, \$3 per Book 5 or Video \$15 per All 5 Book Set. Other foreign countries add \$18 per Book 1-4, \$7 per Book 5 or Video \$50 per All 5 Book Set

Mail in order form or CALL 1-800-678-FRET 9AM - 6PM, PST

In England Call 0706-524483. In W Germany Call 040-823592. In Canada Call (415)769-7150. In Scandinavia Call 46-026-100558. In Australia Call 02-665-0250 or 02-231-4973



them. Hamer runs them through the mill and back to me in a week. It's wonderful. You write on acoustic guitar. Do you play any guitar on the album?

JACK: Tommy and I have enough to do singing every lick on the record. On the album you'll see a credit for the Neverleave Brothers. I'm Umfante and Tommy is Hector. And Ted was flying in and out because it was the middle of hunting season. We felt like the Neverleave brothers, because Nevison was such a stickler on the vocals. And we didn't fly any of the vocals. We sang them all. All that work made us feel like the Neverleave brothers.

Ted said it was very easy to record.

JACK: I guess it was for him. Actually, the vocals were easy. We found out early on that Tommy and I sing together like old friends. We phrase the same, we end the same. It was easy in all the songs. It's still time-consuming, as recording can be. But we just buzzed right through it and kept it very light. Ron Nevison helped keep the whole process a lot of fun.

How do you play in combination, or figure out who's doing what?

TED: That was one of those spontaneous combustions that was chemistry at its best. Tommy was weaned on rhythm & blues, as I was. When you play rhythm & blues, you play honky-tonk. You play your full barre chord, your double barre chord, and you don't let the thirds ring out. How's that for technical guitar talk? When we started playing at the loft in Manhattan in the fall of 1988, we played like we'd played a hundred times before. Tommy plays a killer slide. When it comes time to play an actual solo, we'll both go for it, and one of us will nod to the other. He plays some slide solos on "Mystified" and some lead/rhythm parts in songs like "Runaway." He's playing the lead theme line over the rhythm pattern. I'm playing the percussive chords. Many people would be surprised to know that the intro of "Bad Reputation" is Tommy playing. It sounds like a Nugent lick, but it's Tommy. And I play the power chords.

TOMMY: Yeah, I imitate Ted on the record. On "Runaway," the opening thing is me. I play all the slide stuff. I trade-off with Ted on "Piledriver."

That's the only place you trade-off?

TOMMY: It's not that much of a sacrifice to me, with Ted Nugent in the band. I just like seeing Ted play lead.

Who's doing the dive bombing?

TED: I'm doing all the dive bombing—I take that back; Tommy has a couple of whoopers in there on "Piledriver." He has some growls from the demonic depths of hell of atonality.

Is that figured out in advance?

TED: It wasn't figured out. It came about



Bob Leale

got a 1935 dobro—not the original strings, I don't think.

Jack, how were you able to get out of Night Ranger?

JACK: We started out as a real rocking band, "Don't Tell Me You Love Me" and "Rock in America," that kind of thing. Then our second album, *Midnight Madness*, went to two million, in part because we released "Sister Christian" as a single. From then on our record company would only let us release rock ballads. That was a two-edged sword. It was good, because "Sister Christian" made the band pretty successful, but it pigeonholed us. Our last album, *Man in Motion*, which was released at the end of 1988, had some really good songs on it, but the record company didn't push it, and it sold 200,000 albums when the others sold close to a million or more. We toured behind it a little, a co-headline thing with Kansas. While doing that, the handwriting was on the wall. As soon as that was over, March 1989, I told the guys, "I quit." I had to, because we had our option picked up for another record. They couldn't do dick with us as long as we broke up. Literally three days later, John Kolodner, the head of Geffen A&R, called up and said he had Tommy and Ted rehearsing songs together in New York, and that I should check it out. I was always a big fan of Tommy's Styx songs, like "Renegades" and "Blue Collar Man." And the Nuge—I couldn't picture this whole thing with Ted. We'd played together at places like the Texas Jam. In Night Ranger, we made the crucial error of going onstage after Ted Nugent. Never go on after Ted Nugent, especially in Texas. That's rule number 209 in the rock book.

Which is the most straightforward rhythm and blues song?

JACK: "Mystified." I love the way we play that live. Ted does some things that are just amazing...he does 'em just to make me smile. Right before the break where Tommy starts scatting, Ted will look over at me and start playing. When he sees me smiling, he'll take it to the next step that I didn't think was humanly possible. Suddenly he gets blacker. Ted just kills me.

Why is ZZ Top drummer Frank Beard's name on the record?

JACK: Frank is one of my best friends. When Night Ranger was breaking up, Frank had me come down to Houston to hang out with him. For a week we played golf, goofed off, and ate a lot of barbecue. We talked about everything until three and four in the morning. It was a great way to get away from my own circumstances. I'm eternally indebted to him for his thoughtfulness through that whole mess. It was a week's therapy, free of charge. I'm expecting the bill any day.

BILLY GOULD

Live on Stage with

FAITH NO MORE



Billy's Bass ... Integra Custom

INTEGRA SERIES



IGB-CST-5



IGB-DLX-5



IGB-CST

"I'm really happy with my IGB-CST. It's super. It's the only one I play. I've played it for me and with other people."

the advanced electrics.

Aria Drall

Starting @ \$629.00

For a full color catalog, send \$3.00 to:
South State Road 77, Marquette, MI 49654

© 1990 Aria Drall Corporation, Inc., Marquette, Michigan 49654

It's not nice

Roland GR-50 GUITAR SYNTHESIZER

GK-2 IN

PHONES

VOLUME

Play IA* 1 I-51
Stereo Guitars

STAGE

PLAY

BASS

CF

PATCH

CHAIN

STRING

PAD

Since this is an ad about being punctual, we'll get right to the point.

It used to take 24 milliseconds from the time you hit the guitar string to the time the synthesizer became audible. And while 24 milliseconds may not sound like much, it's just enough to be really irritating.

Unlike, we're happy to say, the GR-50



If you're considering a GR-50, here's something else to consider: the FC-100 MK II.

And it does so not just because of our GR-50 Synthesizer but also be-

cause of its ingenious counterpart: the GK-2 Synthesizer Driver.

The GK-2 can be used with any steel-string guitar. If you want to play your favorite Tele, that's fine. If you want to use your '73 Les Paul, that's fine too. You get the idea.

The GR-50 is also equipped with

Guitar Synthesizer from Roland. With our equipment this same journey takes only 8 milliseconds. So no matter how quickly you play, the sound will arrive when you do.

the legendary L/A multi-timbral sound source. As a result, you'll have a ridiculously wide range of creative possibilities. Much wider, in fact, than other systems. And even better, you can control the sounds from a Roland U-220 or SC-55 because they're fully compatible with a GR-50.

It's time to be late.



Of course, while our GR-50 Guitar Synthesizer doesn't need MIDI to work, using MIDI makes it work even harder. By plugging into the built-in MIDI ports, you can turn your guitar synthesizer into a MIDI controller. And thanks to its Mono-Mode capability, you can use each guitar string as its own MIDI channel, each string being fully independent of the others.

If you want to hook a remote control foot pedal to the GR-50, we humbly suggest our FC-100 MK II. Among other things, it can be used with an expression pedal as well as an optional RMC-1 for sending MIDI information. And unlike most foot controllers, the



With our GR-50 and GK-2 you can use any guitar you own, and even ones you don't.

Roland FC-100 MK II lets you go directly to the particular number you want rather than making you run through all of the numbers in sequence.

Now that we've taken all this

time to tell you all about the remarkable GR-50, we suggest you take the time to visit a Roland dealer to try it out.

It won't take a lot of time to realize its benefits. About 8 milliseconds should do.

Roland®

Roland Corporation US, 7200 Dominion Circle, Los Angeles, CA
90040-3696 213 685-5141

If you plan to put some mileage on your Wireless, get the one that'll go the distance.

The Nady Superstar lineup:



Bon Jovi have put more than a million miles on their Nady Wireless guitar and microphone systems. INXS has been around the world 3 times with Nady. In fact, ask Alabama (1/2 million miles) or The Bullet Boys (100,000 miles) and they'll all say the same thing. Nady's the one

The truth is, more bands have put more miles on Nady Wireless systems than all other brands combined. That's because Nady Wireless systems have proven time and again to be road reliable and dependable. And no other wireless is as quiet (up to a full 20 dB below the competition) or always sounds as clear and true.

You may not plan on putting a million miles on your Nady Wireless like Bon Jovi. But it's nice to know you have a piece of gear that'll go the distance—and perform so well doing it.

*By the way, Nady makes more than wireless—like our unique SongStarter™ foot pedal, a 32 song programmable metronome that gets you in that perfect groove, right from the start of a song.

Ask for a demonstration at your nearest Nady dealer. Or write us for more information. Nady Systems, Inc. 6701 Bay Street, Emeryville, CA USA 94608.

SYSTEMS
INC.

Nady...for the performing musician.

KERRY KING AND JEFF HANNEMAN



Mark Lefebvre

Ever since crashing into the music scene in 1983, Slayer has disturbed parents and thrilled fans with dark-hued songs that explore the scary edges of society with relentless guitar assaults. Guitarists Jeff Hanneman and Kerry King are the ultimate feel players. Without fearing Milli Vanilli comparisons, both Kerry and Jeff admit that they pretty much faked their way through the first four albums. With *Seasons in the Abyss*, they're finally starting to understand the source of their musical expression. That doesn't mean they've turned into music theorists or anything. Kerry's guitar teacher does have a Ph.D., but Jeff's best explanation of their musical style is still "punk/metal."





Guitar
FOR THE PRACTICING MUSICIAN

KERRY KING AND JEFF HANNEMAN / SLAYER

Slayer's blend of punk/metal is a riff-and hook-oriented sound that makes it the most accessible in the thrash world.



Even the guitar solos stay close to the melodies and help Slayer's music sound more like controlled chaos than the outrageous anarchy of their punk predecessors. Kerry and Jeff like to keep control of their lives as well. They have the last word on everything from T-shirts to video locations. On the day of our interview, Slayer's video director, Marcus Blunder, spent three hours convincing a reluctant Kerry and Jeff that they could make a great video and have a blast at the Pyramids outside Cairo. Even though Kerry lives in Phoenix now, he and Jeff are southern California homeboys through and through. Without the slightest bit of irony, Kerry said that the video "Is really just to make our lives miserable by dragging us to Cairo. We think it's great here in Orange."

Why is *Seasons in the Abyss* different?

KERRY: It's not really different. It's just better. It has the aggression of *Reign of Blood*, but we nailed down the melodies that we tried to get on *South of Heaven*. We took a lot of time working out the material. We worked from September of 1989 until we recorded in July 1990. We polished everything a lot. I took guitar lessons that helped make my leads better. That's always something I'd overlooked. Now it's pretty complete. I took lessons from Bob Jeffers, who was my first teacher when I was 13. I studied with him for a year before he moved on to Chicago for more college. He's doing the songbooks for *Seasons in the Abyss*. He's a doctor of music theory now, so I figured I couldn't go wrong.

What did you learn?

KERRY: On the first four records I pretty much faked my way through everything. I just played it, and if it sounded good, great. But I didn't know what I was playing. Bob showed me a lot of scales, arpeggio patterns and a lot of tapping exercises. He jump-started my brain, so to speak. I went to see him right when we started writing for *Seasons*, and then went again when we got ready to make up leads.

When did you start playing, Jeff?

JEFF: I started when I was 17. I only had a few lessons before we got together as Slayer. I learned mostly from Kerry. I just kind of faked on the leads. I'm self-taught, but I listened to a lot of other guitar players, like Jeff Beck and Yngwie. I just learn by playing.

KERRY: He caught on to a few things I brought back with me. We were going to use a real intricate tapping thing on a double lead. When it didn't pan out, Jeff put it in his "Seasons" solo. He just took a minor part out of the tapping sequence, but it's something neither of us would have done if I hadn't had the lessons.

JEFF: Now that Kerry's taking lessons I have competition. I was the better player before.

KERRY: That's fair. He's still more consistent. He's more into it than I am. I get sidetracked real easy. If I sat and applied myself



Mark Lataloha

like Jeff, we'd both be smoking. But playing guitar is like cramming for a final exam. Still, this album has my best leads.

Did you practice as a kid?

KERRY: Sure. I could read music when I was younger. I can't anymore, and I don't have any use for it.

JEFF: I think in this kind of music you don't play as good or write as good if you're too schooled. It's more of a street music that comes from emotions. How do you write?

JEFF: Usually, either Kerry or I come up with a song. Or one of us will come up with a part of a song and we'll work together to finish it. We're basically the songwriters. Tom (Araya, the vocalist and bass player) does the lyrics.

KERRY: We usually try to finish the songs by ourselves unless we hit a brick wall. We used to write together a lot because we were around more. Jeff would come up with a riff and one of us would finish it before the next day. Now that I live in Phoenix it's harder. I'll finish most songs before I ever have a chance to talk to Jeff. The songwriting is half me and half Jeff. The liner notes say who does the leads for each song. Why did you do that?

JEFF: So nobody thinks his solos are mine.

KERRY: I think fans want to know. When I was growing up I always wanted to know who was playing lead. I can understand Jeff not wanting people to think my leads were his, but now he probably would.

JEFF: I don't know.

How did you decide who'd do the leads?

JEFF: There are times when Kerry wrote the whole song and I'll do the soloing, and vice versa. So it's whoever feels he can do it best.

KERRY: As soon as we play the song, we know. I'll lay claim to a solo and tell Jeff not to even think about it. Other than that, there are songs where neither one of us knows who will play the lead, and then we'll work it out until something comes up.

Do you ever switch off solos?

KERRY: We do it on "Dead Skin Mask." There are a lot of songs where Jeff will start and I'll finish, or I'll start and he'll

Continued on Page 128

FACTORY DIRECT SAVINGS ON PROFESSIONAL AUDIO

by CARVIN



852 Sound System

Stereo 842 8 ch 400 watt system with 2-way 852 15" speakers, cables.

CALL



973 Sound System

FXL244 12 ch 500-watt sound system with 3-way 15" 973 speakers, cables.

CALL

Mosfet Power Amps



EAT Power Amps—Sonically Superior! MOSFET's
"When you compare the performance of the EAT power
amplifier with that of other amplifiers you begin to
realize just how much of a bargain that price represents."
—Len Feldman, db Magazine.

FE1450 450 watt CALL
FE17000 1800 watt CALL

Monitor Loudspeakers



792 Pro Monitor

400w high efficiency 2-way 15" design
CALL

Mention this ad and receive 2
FREE miles with the purchase of
any Sound System from Carvin.

CALL OR WRITE FOR
FACTORY DIRECT LOW PRICES
800-854-2235



AVAILABLE BY "MAIL ORDER" AND AT
BROWNS & HOLLYWOOD SHOWROOMS

FREE CATALOG

Call Toll Free or write for your FREE
catalog featuring pro sound gear, speakers,
guitars, basses, amplifiers & guitar parts at
Factory Direct prices!



Rackmountable Mixers



MX1000 10 channel 300w
MX1400 400 watt 6ch Mono
MX842 400 watt 8ch Stereo

CALL
CALL
CALL

MX1000 10 channel 300w
MX1400 400 watt 6ch Mono
MX842 400 watt 8ch Stereo

CALL
CALL
CALL

CARVIN
HANDCRAFTED IN U.S.A.

Please send me the latest free 36 page color catalog

Name _____

Address _____

City _____ State _____ Zip _____

Send to: CARVIN GM-46, 1155 Industrial Ave., Encino, CA 91325

Carvin Hollywood Showroom, 7414 Sunset Blvd. (213) 851-4200

Carvin products are available DIRECT only. Outside the USA, see your dealer.

Starting with their first album, released in Jan. 1969, Led Zeppelin proceeded with unerring precision to become the top hard rock/heavy metal band of all time. To this day, bands from the garage to the arena are still trying to emulate the seemingly perfect heavy guitar riffs of "Whole Lotta Love" and "Heartbreaker," while at the same time, others are honing in on Zep's mixture of country, folk, soul and blues. Never has the breadth and depth of this band's musical explorations been clearer than with Atlantic's recent release of a four CD box set. One exciting side effect of

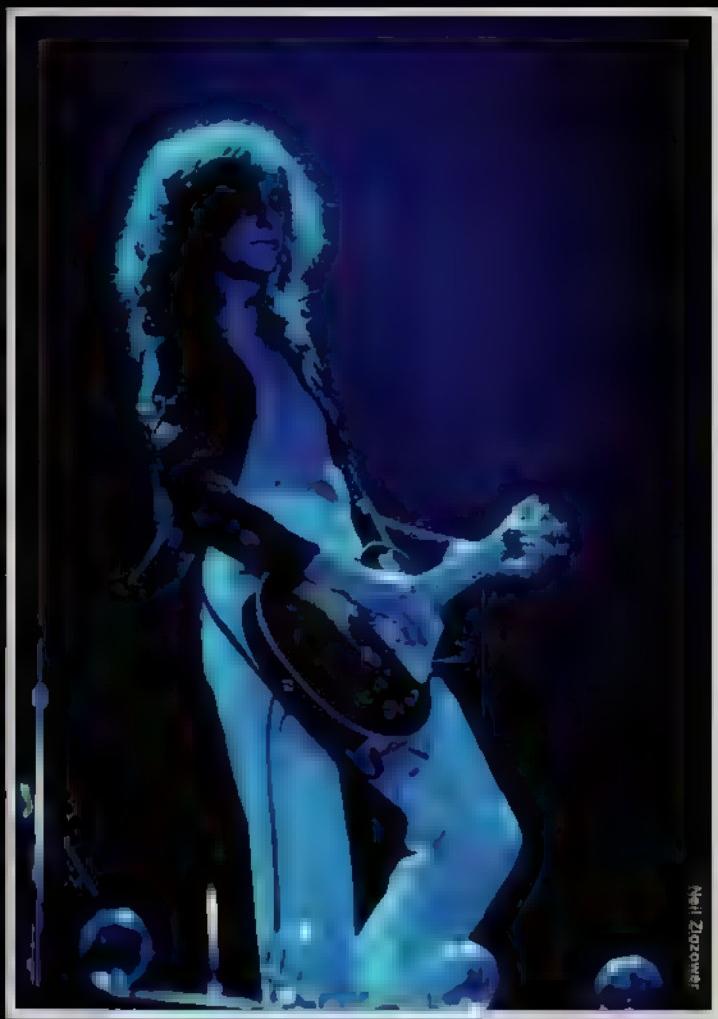


Photo: ZEPETOZ

JIMMY PAGE

this release is the appearance of Led Zeppelin's architect, Hall of Fame guitarist Jimmy Page, to help explore and further explain some of the treasures he has given us. Jimmy shared his insights with Dan Neer and Neer Perfect Productions.

BY DANNER

PAGE



PERFECT

JIMMY PAGE

I guess the first question will be how the whole idea for the Led Zeppelin project was initiated.

Atlantic put out the CDs. In the past I've always been in charge of mastering the records, and some of the CDs didn't sound at all up to scratch to me. They just didn't sound right, and this gave me a really good opportunity to improve them—by going back to the original studio master tapes, wherever possible, and to represent them in a different form. So it became like the old picture with a new frame, and it sheds new light on everything, I think.

What's technically involved in remastering to get the quality of the CDs better?
Well, the EQ that you now have at your disposal makes them far crisper than they were before.

Who had all the original tapes?

Oh, they're all over the place. It was a treasure trove, trying to find them all. I had some in my own possession, but then some others that were supposed to be in security archives were somewhere else. The ones that I handled personally were where they ought to be, so that was fortunate.

It must have been quite a bit of work for you.

Well, it's been a lengthy project. I guess the hardest part was getting the running order to go across the four CDs, and

taking tracks from all of the nine albums and interlacing them and getting them to all feel comfortable. So there was quite a lot of planning that went into it, and it wasn't until I actually got into Sterling Sound in New York to actually do this whole procedure that it started to feel better and better.

Wasn't that kind of hard, trying to decide which of your children to take with you and which to leave behind?

Sort of, but once the whole project was on the move, we would contact John Paul Jones and Robert and we all just listed what numbers each of us probably wanted, as opposed to ones we didn't want, and so it made life a lot easier, really. We were in pretty resounding agreement, actually.

In redoing this, how did your original production techniques live up to scrutiny?

Not too bad, actually. There was quite a surprising lot of good shape the tapes were in. Like especially, for instance, the first album, 'cause when the tapes have been sitting around for this amount of time, you often find there's print-through, and these sort of technical problems. But we were very fortunate.

The gods were with us.

Were you tempted to fool around with individual tracks?

Well, if one had done that, you could bet your life this package wouldn't be com-

ing out now.

Where did the idea come from to combine the "Moby Dick" and the "Bonzo's Montreux?"

I had that idea, because "Moby Dick" and "Bonzo's Montreux" are the two drum features, and I didn't want to leave one or the other off. So I thought I'd see whether it's possible to marry them together. And in fact it was really successful. The fortunate part about it was that as I listened to the two tracks, it was fortunate that the tempos on both numbers were pretty near damn exact, so then it was just a matter of waiting to see whether the picture I had in my mind would work. Fortunately it did, and I think John Bonham would be happy with it, which is the main thing.

Besides material people will be familiar with, you also decided to include a couple of BBC broadcast songs.

Yes, that's right. "Travelling Riverside Blues" had been recorded for the BBC many years back, '69 or '70, and it actually sort of surfaced during the last tour that I did. I was doing radio interviews, and people were saying, "And what about this?" and they'd play it. So, as it was around, there was a lot of interest, so we thought we'd put it on. And then, of course, the "White Summer," which again was done on a live broadcast. We wanted to add a couple of tastes of extra things. We didn't have any sort of golden nuggets left, so to speak. Everything that was left over since *In Through the Out Door* and after we lost John, that was completed, with vocals, etc., had come out on *Coda*. And in light of the fact that there'd been so many bootlegs out of live performances, we thought, well, it would be a good idea just to put those things out then. So, in fact, they went out on *Coda*, as opposed to coming out on this. So there wasn't any studio material left.

Has this been the most you've listened to the Zeppelin catalogue for a while?

Yeah, you can say that. When I was mastering, I was sort of 14 hours on the track, 'cause it's quite a long process, this movement over to digital. And, yeah, certainly, you can bet your life on that.

How did the music stand up for you with all that intense listening?

I thought it was really good. Excellent, in fact. I can understand, having gone through it like that, why it became such a textbook for future bands and what was to come afterwards. 'Cause we touched on so many different areas of music. Ever onwards, ever changing, but the song remains the same.

Do you feel that you fairly represented each of the different albums with the choices that you selected?

I sincerely hope so. I mean, obviously things were left off, but we didn't really

TWO LEGENDS JOIN FORCES



THE EMG 89

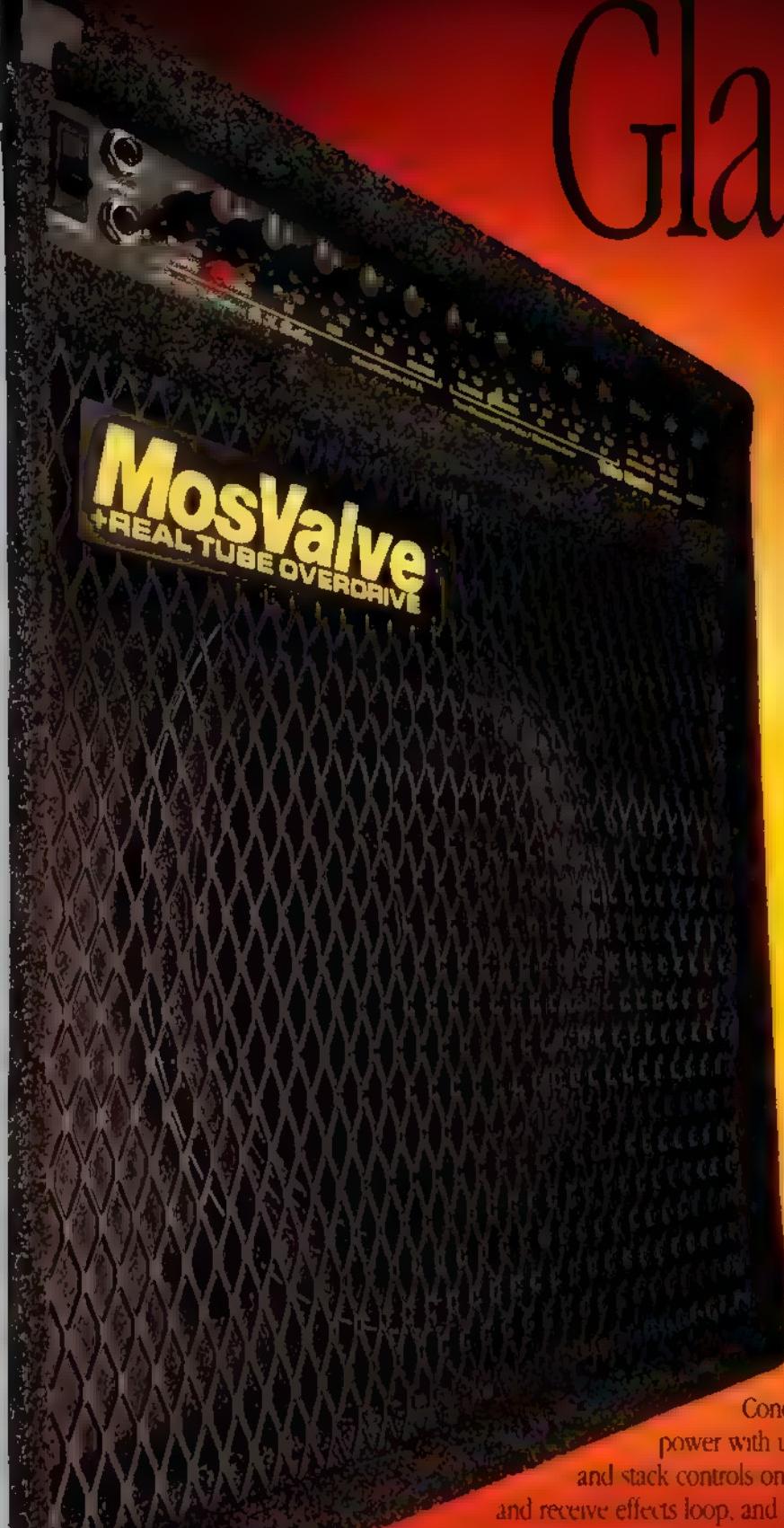
Want the best of both worlds?

The EMG-89 is the only active pickup that is truly two pickups in one. Two legendary pickups, the EMG-SA and 85 combine to give you two worlds of tone, single coil or humbucking, the choice is yours. Send for free catalog

EMG, INC./P.O. BOX 6114/DEPT. GPM/SANTA ROSA, CA 95402/(707) 525-PMI/CANADA: LOUIS MUSICAL, MONTREAL



Glass Act.



If you're hungry for the "Glass Groove"** — that true, powerful sound you only get from a tube amplifier — you've got to taste the sound of the MosValve Combo Amp. It combines a Twin Tube Dual Channel Pre-amp with a 100 watt MosValve Power Section.

Sure, it'll give you pure, warm

sound at any volume, but the real test

is when you crank it up and experience
the power of MosValve's

mighty sound. You'll be blown away by the

forceful, high-powered, muscular

overwhelming sound you can

only get from a true glass tube system

Feel the MosValve driven

full-size spring reverb through the

Tube Works 12" speaker with Brush

Cone. We're talking awesome footswitchable

power with ultimate control — you get separate drive
and stack controls on the overdrive channel, an adjustable send

and receive effects loop, and an effects mix control that takes you from

bone dry to soaking wet.

When you pack a Real Tube Pre-Amp and a
MosValve Power Section in the same case, you've got
a dangerous combination.

* As Described by Billy Gibbons of ZZ Top

Life is too short for bad tone.

Tube Works

A Division of Keynote Industries Inc.

801 E. Pacific Place • P.O. Box 111 • Denver, CO 80231

Available in 1x12, 2x12 & Head versions

Made in the USA



1-800-326-0269

PAST PERFECT

want to pull in stuff that somebody had a definite dislike for. The surprising thing, I think, all in all, was the fact that there's 54 numbers on there, and I never even tallied up how many numbers we recorded in the past, and there's a lot of stuff left off, so there you go.

Why didn't you consider putting on something from *The Song Remains the Same*?

Because that was a live album. The only real sort of live track on it now is "White Summer"/"Black Mountain Side." However, the "Travelling Riverside Blues" was done in a one take type situation at the BBC. So that was a live one, inasmuch that we were all playing at the same time, and then there's some overdubbed guitar layered on afterwards. Are there any songs in particular that you feel really benefitted from the remastering process more than the others?

"Achilles Last Stand" sounds absolutely fantastic. And that's a number I think was sort of missed by a lot of people, because *Presence* wasn't necessarily a very wide-selling album. It was pretty well received by people I've spoken to, but it didn't sell in the volume of previous albums. But that one sounds really great.

When you started the band, John Paul Jones was a known factor to you because you guys had done session work together. But why did you decide to take

a chance on these unknowns, this Plant guy and this Bonham kid?

I had in my mind exactly what I wanted to try and get together, and then it was just a matter of searching 'round for the right personnel that could pull it off. By



Robert Knight

that I mean, I wanted to do the sort of work that I'd managed to expand around the Yardbirds' material, 'cause there were a lot of areas in there for improvisation that I'd come up with, a lot of riffs of my own, and ideas, and passages, and movements and things. That, along with incorporation of the acoustic work—along with the blues,

etc. So, my first choice was either Steve Marrot or Terry Reid. Steve Marrot was already involved in something. Terry Reid, who actually was my first choice, put me onto Robert. Robert had been playing up in the Midlands, and I don't think he played down in the South, so consequently, I hadn't heard of him. But once I heard him sing I was pretty impressed, to say the least, and I invited him to come down to my house and spend some time down there, and we discussed exactly what the plan was, and if he could get along with it. And he's reasonably mutable, so it worked. And although I had in mind a very powerful drummer, I wasn't ready for John Bonham, I must say. He was beyond the realms of anything that I could possibly have imagined. He was absolutely phenomenal, and still is. I mean, his work's just incredible. So, it was during this point, of me going around and seeing Robert, that Jonesy called me up and said, "I hear you're puttin' a band together. I'd like to be part of it if you'd consider me." So I said, "All right, we'll all get together." And we got together and had a rehearsal, and we didn't look back from there.

Obviously, you wanted to do original material. Did you know if any of these guys could write?

Well, I don't think Robert had written any

FACE IT. TIME IS MONEY...



...and a small investment in one of the Ibanez RP200 series practice systems can save you a bundle on rehearsal and studio practice time!! With three models—guitar, bass, or vocal—to choose from, the RP200 is like having a portable practice studio—only without the frightening payments or bad carpeting!



RP200 For Guitar

- 1/2 speed
- chorus/distortion
- 2 inputs/2 outputs
- pitch control

RP202 For Bass

- bass enhance
- compression/chorus
- 2 inputs/2 outputs
- pitch control

RP204 For Vocals

- echo
- balance control
- headset w/mike
- 2 inputs/2 outputs
- pitch control

Ibanez

RP200 Stereo Cassette Systems - Practice Made Perfect

We get tons of letters about the Perfect Pitch® SuperCourse...

Here's what musicians are saying:

Mr. Burge—you have changed my life! T.B., guitar ★ I never before thought it was possible to obtain Perfect Pitch, but now I know it is. T.S., piano ★ After just a few minutes of your instructions, I could locate an F# by ear—even when it was hidden in a group of several tones! G.B., synthesizer/piano ★ I believe! It works just because it's so simple. S.P., sax ★ You can imagine my joy when I listened to your tapes for the first time, went to the piano, and made the startling discovery of Perfect Pitch! I started crying and laughing all at the same time. J.S., piano ★ I can now hear and identify tones and the key in which a song is played just by hearing it. I can also recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail. M.U., bass ★ Never again will I listen to music as before. My guitar playing has improved and I am able to easily transcribe note-for-note many Eric Clapton songs I had wanted to for so long. H.K., guitar ★ Perfect

Pitch is an invaluable asset in my musical career. I feel if every musician could hear as I do, they would realize how useful it is and how delightful. H.M., voice ★ I can listen to a song and still hear it hours later in my mind. D.O., music student ★ Perfect Pitch for a musician is more valuable than gold. E.V., guitar ★ I used to sleep in instead of practicing in the morning, but since starting your course I haven't skipped one day. My

improvisations have improved. M.S., piano/synthesizer ★ In three short weeks I've noticed a vast difference in my listening skills. T.E., guitar ★ It's like hearing in a whole new dimension. L.S., guitar ★ This is absolutely what I have been searching for. D.F., piano ★ I wish I could have had this 30 years ago! R.B., voice ★ It's so simple it's ridiculous. M.P., guitar ★ Although I was at first skeptical, I am now awed. R.H., sax ★ The information I received was worth more to me than most of the instruction I had received up to that point. Everyone who plays must know about this. J.T., guitar ★ This course could replace, or at the very least,

cut in half the time lavished on seemingly obsolete ear-training courses currently taught. M.S., music teacher ★ I feel that Mr. Burge has given me the key to what I once considered a closed door. D.H., voice/piano ★ I can't understand why it's remained a secret for so long. B.T., music student ★ The life and breath of feeling part of what we play can be more fully experienced through this knowledge of Perfect Pitch. D.S., piano ★ Perfect Pitch is synonymous with fine musicianship. By fine musicianship, I mean someone who really hears sound as it is. Without this ability (which I feel often separates a professional from an amateur), one cannot fully play in tune, phrase, produce a beautiful tone, and create music that is what you are feeling and thinking inside. If one enjoys (knows) every note for itself—voilà—a delightful and deep experience unfolds. L.E., voice, harp ★ It brings musicians to the root of their art, sound. R.C., piano ★ It touches the core of musical perception. D.S., violin/viola ★ Strange how some things that seem so hard are so simple. D.W., flute ★ It all boils down to taking the time to listen. M.B., piano...

Isn't it time you heard for yourself?

You can experience your own Perfect Pitch with just a few simple instructions! The **Perfect Pitch® SuperCourse** is 100% guaranteed to work for YOU, or your money refunded (see coupon at right). *Don't miss out!* Order your own **Perfect Pitch® SuperCourse NOW** — and we'll also send you a 90-minute tape on *Relative Pitch as a FREE BONUS!*

School purchase orders welcome.



The **PERFECT PITCH® SUPERCOURSE** is for all musicians, all instruments, beginning and advanced. No music reading skills required. Course includes 5 audio cassettes + easy handbook. Free 90-minute bonus tape on *Relative Pitch* available special offer (not pictured).

For fastest service:
Call our 24-hour Order Line NOW
and charge your Visa/MasterCard:

(515) 472-3100

FAX: (515) 472-2700

Hear for yourself:

Burge's **Perfect Pitch® SuperCourse** is 100% guaranteed to work for you—or your Course price refunded!

YES! Prove to me that I can hear in Perfect Pitch! Send me David L. Burge's complete **Perfect Pitch® SuperCourse** with a full 40-day money back guarantee.

I'll start with the handbook and first two cassettes. I must notice an immediate and dramatic improvement in my sense of pitch, or I can return the Course within 40 days for a full prompt refund, no questions asked.

If I choose to keep the Course and continue my ear-training, I may listen to the remaining three tapes (included) for additional instructions.

FREE BONUS TAPE: Also send me Burge's 90-minute companion cassette on *Relative Pitch* as a **FREE BONUS** (a \$14.95 value). This tape is mine to keep, even if I decide to return my **Perfect Pitch® SuperCourse** for a full refund.

Enclosed is \$99 plus \$6 shipping.

I need more info. Please send me a free **Perfect Pitch Report** with no obligation.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

*Please allow 4-6 weeks for delivery. For 1-week delivery from our studio add \$2 (total \$8 shipping) and write "RUSH!" on your envelope. Foreign orders (except Canada) send \$3 shipping for complete **FREE** information, or \$18 shipping for complete Course (airmail). U.S. funds only. Iowa residents add 4% tax.

Make check or money order payable to: American Educational Music. Canadians may remit bank or postal money order in U.S. funds.

Please charge my

CREDIT _____

EXP. DATE _____

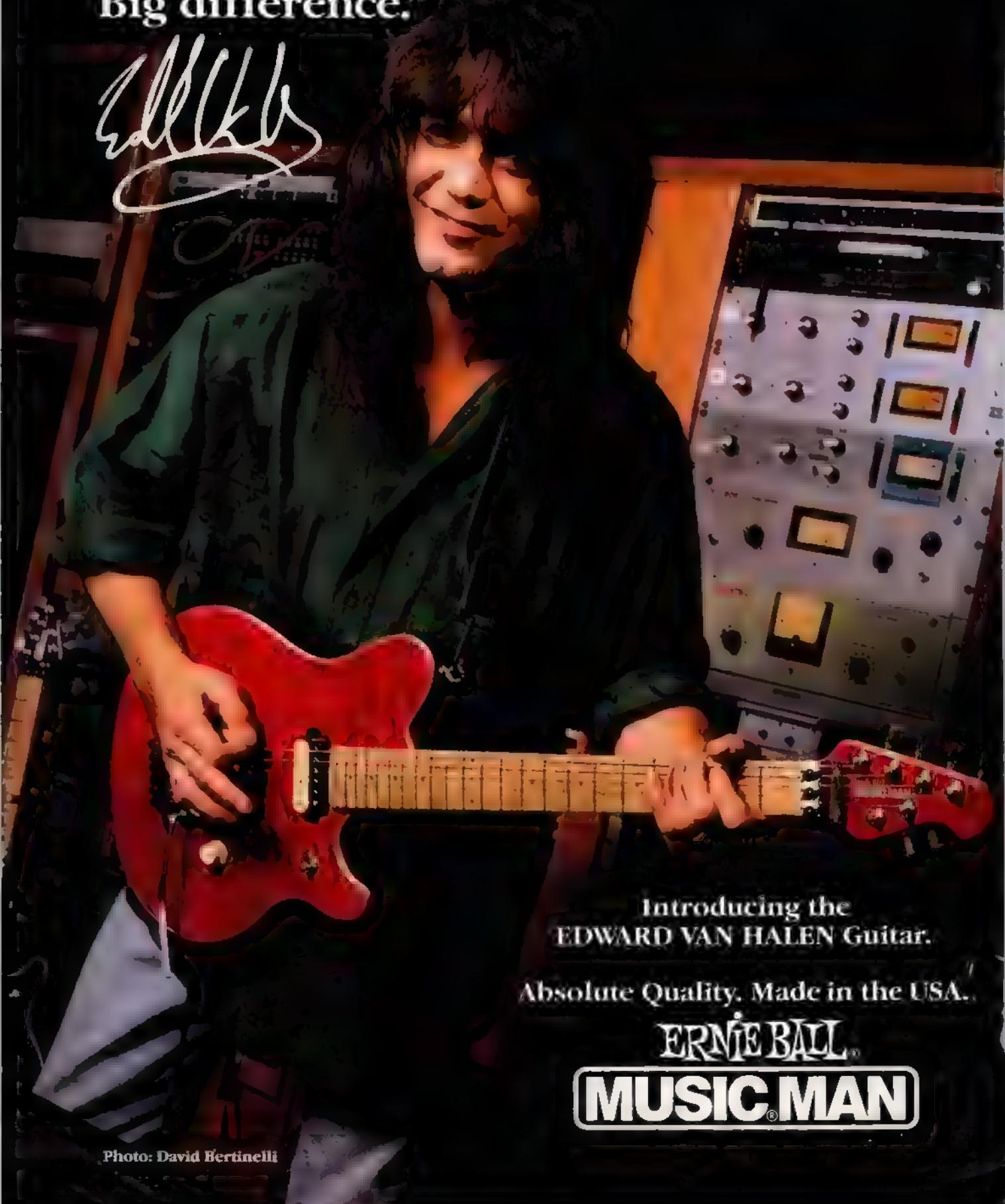
SIGNATURE _____

Mail to:

**American Educational
Music Publications, Inc.**
Music Resources Building, Dept. H92
1106 E. Burlington, Fairfield, Iowa 52556

**"I endorsed the guitar I used to play.
I designed this one...
Big difference."**

Eddie



Introducing the
EDWARD VAN HALEN Guitar.

Absolute Quality. Made in the USA.

ERNIE BALL
MUSIC MAN

Photo: David Bertinelli

JIMMY PAGE

songs before then, as far as I know. And at that point I was doing quite a bit of the lyrics as well. So, I'd say, "Fill in these couple of verses," and sort of wind him up a bit in the early days, and it worked, as we all know now. So, the bulk of the writing really was Robert and me, and then there were bits and pieces put in. But if it was something like a blues number, then we'd usually just make a four-way split on that.

Did you have a record contract or anything when you recorded the stuff for *Led Zeppelin II*?

No. It was financed from the very little money, I might add, that was left from my time with the Yardbirds.

So you really put everything on the line for this. Did you have some sleepless nights?

No, I was really confident about what we were doing.

How long did it take to record that first album?

The first album took about 30, 36 hours—in actual hours. Obviously, we didn't go in the studio and work for 36 hours. It was over a period. But when it was all added up it was that amount of time. I knew by the studio bill. But we had actually played these numbers live, because there were a few dates to fulfill from the Yardbirds, and we went over and fulfilled those and went in and recorded, and then of course we changed the name.

How much touring was involved to make that first album a success, 'cause you didn't really have any huge publicity machine or anything pushing you guys. It must have just been through your work. Yeah, we played dates over here. Looking back on it, I don't think people really knew what we were doing. It was a bit of a shock, really, 'cause it was so different. We went over to the states to support Vanilla Fudge on a tour, and that's when things started happening. Obviously, I'd been in the Yardbirds, and I guess people were really curious to see what was gonna be coming, and that was well received, but it was when we actually went to San Francisco that it really took off, 'cause we were supporting Country Joe and the Fish, and I think Taj Mahal was on as well. I mean, it was just like dynamite, and the whole word just started spreading everywhere across the states.

With only one album's worth of material, though, what sort of stage stuff were you doing at that point?

Well, I can't remember, really, how much of a set we had. Maybe an hour and a half; but we were stretching the numbers a lot. We were doing blues numbers, a varied sort of hodgepodge. So while you were doing this tour, you were also getting ready material for *Led*

Zeppelin II at the same time?

That's how it came to be, because, obviously, the first two years we were on the road, which is a hell of a long time, really, even though we had recording dates set aside where you had like a few days on the truck in England, for instance. It came to be that we were actually recording in America, and finally mixed the whole thing in New York, on the second album.

So you were just carrying around your master tape on the road?

Yeah.

That's wild. A lot of bands today are compared to *Led Zeppelin*. Was *Led Zeppelin* compared to anybody in those early days?

No, we just used to get knocked, to be honest with you. Not all the time, but a lot of the time. A lot of it went over their heads a bit as to what what we were trying to do, but nevertheless, the spirit was so strong within the band and what we were doing, that it was really infectious.

Was there an attitude you developed, when you were knocked by the press, like "Oh, yeah, well let's show them," or anything like that?

No, not really, because you could go and see a show, for instance, yourself, and read a review of it, and the review wouldn't be like anything that you had seen. It didn't relate to it at all. And this

still happens these days, I might add. So we didn't really bother. Right after we finished the last stint of touring and we had what was considered to be a break, Robert and I got together in this cottage in Wales and we just started on some acoustic numbers, a lot of which are on the third album.

A lot of people have called that 'the acoustic album'.

Well, the acoustic is featured pretty heavily on the first album. The nucleus of everything is there; it's just that it developed along that way.

Did you like that atmosphere of having that cottage to write in, as opposed to doing everything on the road? Was that a better system for you guys, or didn't it matter?

No, it's horses for courses, believe me. No, it was extremely conducive. There was no electricity there; it was a gas-lit place. The only electricity was in the batteries for the tape recorder. And the electricity in the numbers, I suppose.

It seems that the basis for a lot of the songs came from tapes that you had worked on yourself in home studios, and you'd bring them in and the other people sort of worked more spontaneously off of what you had brought.

It depends. Sometimes I'd have the complete song, complete running order of it, and that would stay the same as the original, except that obviously they'd add

...Makes You
Wanna Get Up and

SCREAM!

"from a slightly growly edge to a full-tilt scream... the Cream Machine produces that tubey 'brown' tone that is so desirable... plenty of sustain... great searing lead sound"

David Hicks, *Guitar Player Magazine*

ALL-TUBE GUITAR SOUND MACHINE
LIVE PREAMP • DIRECT RECORDING AMP • PRACTICE AMP

Hughes & Kettner

Hughes & Kettner, Inc., 35 Summit Avenue, Chadds Ford, PA 19317
For more information, call (215) 558-0345, or FAX (215) 558-0342

CREAM
MACHINE

PAST PERFECT

Flying Colors

A guitar you'd have a great affect on your performance. If it chokes your sound, shorts out, or gets wrapped into a knot in front of you, a great gig can be spoiled. Whirlwind's Leader Elite solves these problems and lets you soar through your shows with flying colors.

With its unique woven jacket, the Leader Elite actually gets better with age. It becomes more supple. It resists almost any abuse you can give it, and it won't tangle into constricting mess.

The Leader Elite is made from one Accusonic+1 cable so it's noise-free, and won't alter your sound. Plus we guarantee it for 10 full years. It's fresh, it's a little more expensive, but over its lifetime, it's a bargain.

their own parts to them. And then other times it would just be riffs and things. It seems like you tried to avoid the trap of saying, "Okay, this is a familiar routine that worked, so let's stick with it." Absolutely. We went the total opposite way to that. That's why each album sounded different.

Is it true that you started guitar after hearing Elvis' "Baby, Let's Play House?" Well, I was really seduced by rock 'n' roll at an early age, that's for sure. But that's one record where I listened to it and I thought, "Wait a minute, this is just an acoustic guitar, an electric guitar, a bass and a voice," and it just sounded so dynamic that, yeah, that's the point when I started to try and get this instrument that I had at home into some sort of shape. We had a guitar laying around the house. It had been given to us by somebody, and I don't even know who it was. It had been sitting around for years. And of course there wasn't anybody who could really play in those days. I just fortunately happened to find someone who knew a few chords, and once I got the thing in tune and learned a few chords, I went on from there. You actually got to meet 'the King' himself, once.

Absolutely. He was a fabulous chap. He was really nervous, but I suppose we were as nervous as he was, waiting for him to come in, and then he was sort of brought in. There were a few nervous silences, and then I think Bonzo broke the ice by saying to him, "What was that hot-rod that you drove in Loving You?" And then suddenly that was it. The ice was broken. It was great.

Do you feel that some of your albums were more instantly accessible to people, or did they all take a lot of listening to for people to get their character?

It's funny, because I remember doing a little survey at one point. People would say, "Oh, I really like the third album," or "I really like the second," and I would say, "What was the first album that you got?" And it would be the third or the second. It was really odd. How did the forced inactivity of the band after Robert's accident affect what became the *Presence* album? Did it help you sit back and just spend more time on the project, or was it bad because it wasn't influenced by touring and all that kind of stuff?

Well, there wasn't anything that we could do, apart from lay all our frustrations down, especially his at that point, on the album. So it became very urgent in its own way. There's no acoustic tracks on that one at all. It was all electric. There's quite a lot said in those songs, too.

Do you think people tend to overlook the humorous side of Led Zeppelin and con-

centrate on what they think are the darker aspects? 'Cause it seems to me humor was a very big part of the gathering. Am I wrong in that?

Well, I mean if you've got something like "In My Time of Dying," for instance, that number is really intense all the way through. But you can tell at the end of it the humor of the band—it's the camaraderie, I suppose, that shows through at the end of that. There was humor in it, but there's no doubt the fact that there are numbers which sound ominous and were meant to, really. Were there very many songs that never got played live?

Well, there were ones that weren't included in the set, but usually that was really a question of how long you could play for. By the time we got to the fourth album—well, let's say after the release of the second album—then we had those extra numbers to include; third album, those extra numbers, and the set kept growing. The problem was what to drop more than what to include, and we were playing at some points about three and a half hours. At least we had enough material to be able to chop and change our sets, anyway. But it just kept increasing like that.

Why did you choose to go to Stockholm for *In Through the Out Door*? That seems like a different environment from what you'd been recording in.

'Cause the studio was really good ABBA, who were really massive at the time in Europe, had got a studio with up-to-the-moment technology in there, and virtually every effect that you could think imaginable at the time was there, duplicated so that you could use it for stereo. So we thought, 'Yeah, we'll go and give it a shot.'

That must have been interesting, 'cause John Paul was saying that a lot of songs actually came from playing around with the sound of something, whether it be the drums or a guitar thing, or that some things were inspired by actual sounds in studios. He mentioned one song where the drums were set up in the hallway and there was one microphone ten feet above it, another microphone on the next floor, and just the sound of that inspired some sounds he got on his metronome.

That was "When the Levee Breaks." It was done there. But we'd actually tried to record it before that. I think we'd had a couple of cracks at it in actual studios, and it just didn't have anything of what it needed. But once the drums had this full ambience in the hall, that was it. We just did it as we'd done it before, the whole routine of it, and it just sounded immediately right. But that's the point, as far as the drums went, I was always conscious right from the start, of getting the drums to sound like drums, because

THE
LEADER ELITE
whirlwind

100 Boxart Street, Rochester, NY 14612
716-663-8820

Continued on Page 132

Shop where the pros do... factory direct.



NOT AVAILABLE AT RETAIL STORES

Call Toll Free or write for your FREE Carvin catalog today and buy direct from the factory the same equipment that professional musicians choose at big "savings." Our 1991 color catalog features pro sound gear, speakers, electric guitars, basses, and amplifiers with technical specifications and factory direct prices.

CARVIN
HANDCRAFTED IN U.S.A.

Please send me Garvin's **FREE** 80 page color catalog.

Name _____

Address _____

QIN State 70

Send to: QM-35 1155 Industrial Ave., Escondido, CA 92021

Carvin Hollywood Store: 7414 Sunset Blvd. (213) 851-4200

Carvin products are available DIRECT only. Outside the USA. See your dealer.

Jon Butcher with his aggressive playing style requires a guitar and amp set up that complements his sound.

Jon's DC145 guitar with it's neck through the body construction and tung oiled neck help to accelerate his fast playing style. The Carvin double locking Floyd Rose system allows him to use his tremolo as hard as he wants without going out of tune. Whether you order the standard DC145 or select from our large list of custom options and flamed translucent finishes, you will have one of the finest guitars made with effortless playability and great tonal versatility.

Like Jon, you can get the same X-100B tube stack with factory hot rodded EL34 tubes, delivering unlimited sustain at all levels. Features like clean rhythm to overdrive channel switching, 5 band graphic EQ, reverb and a host of other features surpass the performance of other amps that sell for twice the price.

Carvin professional products are available at prices that are surprisingly lower than the competition because we sell Direct only.



BRON YR AUR
As Recorded by Led Zeppelin
(From the album PHYSICAL GRAFFITI/Atlantic Records)

Music by Jimmy Page

Moderate $\text{♩} = 88$

*6-stg. acous.
(w/ambient delay)

Moderate $\text{♩} = 88$

*6-stg. acous.
(w/ambient delay)

C

pp sl (pick w/fingers)
let ring throughout

cresc. poco a poco

G/B C G7/D C

Fsus2 C

Copyright©1975, 1991 by Ramey of Albion Music Inc
International Copyright Secured All Rights Reserved Used by Permission

G/B
C
G7/D
C

 C
G/B
Asus2
Am7
C
G/B
Asus2
Am7
C
G/B

 Asus2
Asus2m6
Asus2
F5
G5

 C
F5
G5
C
F5
G5

 C
F5
G5
C

*T *T = thumb.
 Tsl.

G/B **C** **G7/D** **C**


G/B **C** **G7/D** **C**


Fsus2 **C** **Fsus2**


G/B **C** **G7/D** **C**


C **G/B** **Asus2** **C** **G/B** **Asus2**


C G/B Asus2 Asus2b6 Asus2 Asus2b6 Asus2

F5 G5 C F5 G5 C

F5 G5 C F5 G5 Asus2 Asus2b6

Asus2 Asus2b6 Asus2 Asus2b6 Asus2 Fsus2

C^{add2}_{add4} G7/6 C^{add2}_{add4} G7/6 C

B A C K L A S H

Dave Amato, Guitarist/REO Speedwagon, Cher



T H E R I P • T H E R A G E • T H E T O U C H



DEAN MARKLEY STRINGS, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054 800-538-8310
(408) 988-2456 (408) 968-0441 FAX: 9103382046 MARKLEY SNTA TELEX COPYRIGHT FEBRUARY © 1991 DEAN MARKLEY INC.

WAR ENSEMBLE

As Recorded by Slayer

(From the album SEASONS IN THE ABYSS/Def American Records)

Words and Music by Tom Araya
and Jeff Hanneman

All gtrs. tune down 1/2 step

- ① = Eb ③ = Gb
 ② = Ab ④ = Bb
 ④ = Db ① = Eb

Fast Rock $\text{J} = 220$

Intro Riff A (Gtr. I)

(end Riff A) w/Riff A Bb5 A5 N.C. ① 12fr. E sl.

w/Riff A (both gtrs.) N.C. Bb5 A5 N.C.

ES G5 F#5 A5 G5 B5 Bb5 E5 C5 B5 D#5 C5 E5 E15
 Rhy. Fig. 1 (both gtrs.) P.M. P.M. P.M. sl. P.M. P.M. P.M. sl.

ES G5 F#5 A5 G5 B5 Bb5 E5 D#5 C5 D5 C#5 E5 E15 (end Rhy. Fig. 1)
 P.M. P.M. P.M. sl. P.M. P.M. P.M. sl.

1st, 2nd Verses
N.C.



Rhy. Fig. 2 (both gtrs.)

(end Rhy. Fig. 2)



w/Rhy. Fig. 2 (3 times)



Corpse prem - rot - ting art - through strat - e - stry - night in blood - laced play - ing m's - on - er - y - the minds -



Scorched Bom - earth, - bard - till pol - i - cy, - sub - mis - sion, - the rea - son take all for - to - the their siege. - graves. - The



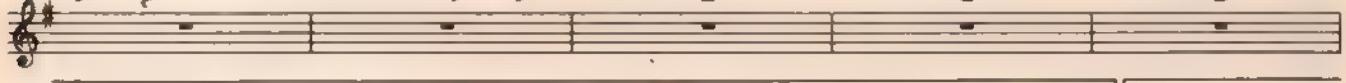
w/Riff A (Gtr. I)

G5 N.C.

Bb5 A5

Riff A (1st 2 bars only)

N.C.



2.



Chorus

E5 G5 F#5 A#5 G5 B5 B#5 E5

Sport the war!

Rhy. Fig. 3 (both gtrs.)



sl.

G5 F#5 A♭5 G5 B5 B♭5 E5

W.R. sup - port!

(end Rhy. Fig. 3)

w/Rhy. Fig. 1

E5 G5 F#5 A♭5 G5 B5 B♭5 E5 C5 B5 D♭5 C5 E5 E♭5

sport is war, -- to - tai war, --

1. when vic-t'ry's real - ly mas - sa - cre. --
2. when vic-t'ry's real - ly sur - viv - al. --
3. when the end is -- a slaug - ter.

The

3rd time to Coda III

E5 G5 F#5 A♭5 G5 B5 B♭5 E5 D♭5 C5 D5 C♯5 E5 E♭5

fi - nal swing... is not a drill... It's how man - y peo - ple I can kill! --

2nd time to Coda I

Guitar solo I

Rhy. Fig. 4

(Gtrs I&II) F#5 (P.M.) A5(type 2) G5(type 2) (P.M.) E5 F#5 (P.M.) A5(type 2)

(Gtr. III) A.H. Full (8va) sl. Full Full 3 P P 3 3 3 3

rake Full sl. Full Full 3 P P 3 3 3 3

*Play only lowest note of chord when P.M. is indicated (next 4 bars only).

GS(type 2) F5 (end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

F#5 Full GS(type 2) Full E5

3 3 3 H H H H H H

*yib w/bar 15 14 13 12 11 10 9 8 7

*next 3 bars

Slower J = 196

Bb5 A5 E15 D5 F5 B5 E15 G5 A5 Bb5 A5 E15 D5 F5 E5 E15 G5 Bb5 A5

P.M. P.M. P.M. P.M.

A musical score for guitar featuring two staves. The top staff uses standard notation with a treble clef, a key signature of one flat, and a common time. It includes labels for notes such as Bb5, A5, E5, D5, F5, E5, Bb5, Bb5, A5, G5, Bb5, A5, E5, D5, F5, E5, and Bb5, F5. The bottom staff is a tablature staff with six horizontal lines representing the strings. Below each staff are two labels: "P.M." and a dashed line. The tablature shows various fret positions and string muting symbols (circles with a diagonal line).

3rd, 4th Verses

Gtrs. E5
I&II P.M.

GS AS Bb5 E5

3. Be dead — fiend from a bove — when dark - ness fails. —
 4. Re gime pro - phet - ic age, — old in its time. —

GS Bb5 Ab5 E5 Bb5 Ab5 GS E5

De Flow - scend - ing on to my sights, — your fall - en walls. —
 Flow - ing be - ings run on through, — deep in the rhune. —

F5(type 2) ES G5 A5

Bb5 E5 G5 Bb5 A5 E5

Spear Can - head ter break through the lines, — web, — To Coda II

flanked all a bat - tles round - scored. — Sol What diers is our

Bb5 Ab5 G5 E5 F5(type 2)

D.S. (no repeat) al Coda II

Coda II Bb5 Ab5 G5 E5 F5(type 2)

war crimes e - ra for ev - er more! —

Tempo I

Rhy. E5 Fig. 5 (end Rhy. Fig. 5)

w/Rhy. Fig. 5

War!

Gtr. IV

pick slide

Guitar solo II
w/Rhy. Fig. 5 (2 times)
E5

w/Rhy. Fig. 3

E5

G5 F#5

A#5

The sheet music displays a solo line for electric guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef and a time signature of common time. The solo begins with a G5 chord, followed by B5 and Bb5 chords. A technical marking 'Full' with a curved arrow points to the B5 chord. The solo continues with D5, C5, and D5 chords, each preceded by a 'Full' marking. The final section starts with an E5 chord, followed by an E5#5 chord, with a 'Full' marking above the E5#5. The text '(cont. in Fill 1)' is written at the end of the solo line. The bottom staff provides harmonic support with notes and rests corresponding to the chords above.

5th Verse
w/Fill 1

Prop - x-gan - da war - ed - sem - ble, bur - i - al - to be.

Rhy. Fig. 6 (Gtrs. I & II)

(end Rhy Fig. 6)

P.M. P.M.

w/Rhy. Fig. 6 (2 times)

Bones thin - ing by - the night - in blood - laced mis - er - y.

Cam - paign of - e - lim - in - a - tion,

w/Rhy. Fig. 6 (1st 3 bars only)

twist - ed pay - choi - o - gy.

When vic - to - ry - is to -

sur - vive - and death is de -feat

Gtrs. I&II F5(type 3) D.S. al Coda III

Coda III (w/last bar of Rhy. Fig. 1)

w/Riff A (1st 2 bars only, 2 times)

G5 E5 Gtr. II N.C.

Bb5 A5 Gtr. I&II E5

N.C.

F5 E5

BASS LINE FOR WAR ENSEMBLE

As Recorded by Slayer
(From the album SEASONS IN THE ABYSS/Def American Records)

Tune down $\frac{1}{2}$ step:
 ① = Eb ② = D \flat
 ③ = Ab ④ = G \flat

Words and Music by Tom Araya
and Jeff Hanneman

Fast Rock $\text{j} = 220$

Intro G5 N.C.

Bb5 A5 G5 N.C.

A bass staff with a clef, a key signature of one sharp, and a tempo of $\text{j} = 220$. The first measure is labeled 'Intro' followed by 'G5' and 'N.C.'. The second measure is labeled 'Bb5', 'A5', 'G5', and 'N.C.'. The bass note for 'G5' is marked with a dynamic 'f'. The bass note for 'Bb5' is marked with a dynamic 'sl.'

Bb5 A5 N.C.

sl.

N.C.

Bb5 A5 N.C.

sl.

A bass staff with a clef, a key signature of one sharp, and a tempo of $\text{j} = 220$. The first measure is labeled 'N.C.' followed by a series of eighth-note patterns under the heading 'Bb5', 'A5', and 'N.C.'. The second measure shows a continuation of these patterns. The bass notes for 'Bb5', 'A5', and 'N.C.' are marked with dynamics 'pp', 'pp', and 'pp' respectively.

E5 G5 F#5 A#5 G5 B5 Bb5

E5 C5 B5

D#5 C5

E5 E#5

sl.

A bass staff with a clef, a key signature of one sharp, and a tempo of $\text{j} = 220$. The first measure shows a series of eighth-note patterns under the heading 'E5', 'G5', 'F#5', 'A#5', 'G5', 'B5', and 'Bb5'. The second measure shows a continuation of these patterns. The bass notes for 'E5', 'G5', 'F#5', 'A#5', 'G5', 'B5', and 'Bb5' are marked with dynamics 'sl.', 'sl.', and 'sl.' respectively.

E5 G5 F#5 A#5 G5 B5 Bb5

E5 D#5 C5

D5 D#5

E5 E#5

sl.

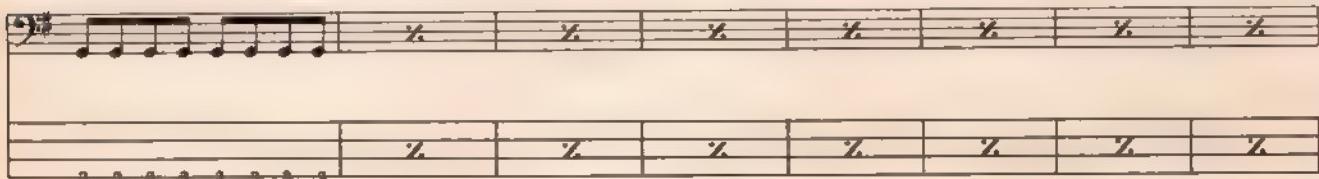
A bass staff with a clef, a key signature of one sharp, and a tempo of $\text{j} = 220$. The first measure shows a series of eighth-note patterns under the heading 'E5', 'G5', 'F#5', 'A#5', 'G5', 'B5', and 'Bb5'. The second measure shows a continuation of these patterns. The bass notes for 'E5', 'G5', 'F#5', 'A#5', 'G5', 'B5', and 'Bb5' are marked with dynamics 'sl.', 'sl.', and 'sl.' respectively.

1st, 2nd Verses

N.C.



1. Prop - a - gan - da death - en - sem - ble, (etc.)
2. In - fil - tra - tion push - re - serves, (etc.)



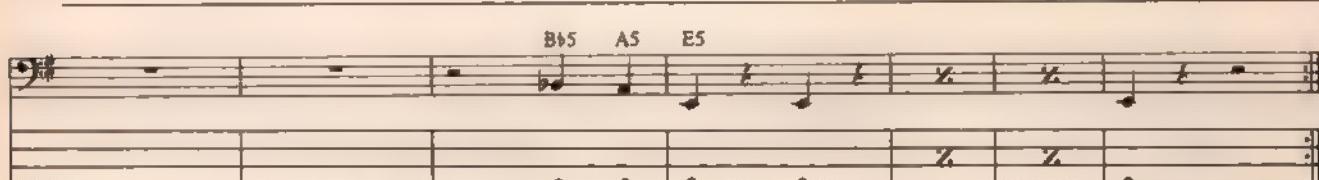
1.

G5 NC

Bb5 A5 NC



Bb5 A5 E5



2.

Chorus

E5

G5 F#5

Ab5 G5

E5



3rd time substitute Bass Fill 1



Bass Fill 1



sl.

E5 G5 F#5 A#5 G5 B5 Bb5 E5 C5 B5 D#5 C5 E5 E#5 sl.

E5 G5 F#5 A#5 G5 B5 Bb5 E5 D#5 C5 D5 D#5 E5 E#5 sl.

2nd time to Coda II;
3rd time to Coda III;

E5 G5 F#5 A#5 G5 B5 Bb5 E5 D#5 C5 D5 D#5 E5 E#5 sl.

E5 G5 F#5 A#5 G5 B5 Bb5 E5 D#5 C5 D5 D#5 E5 E#5 sl.

Guitar solo I

E5 A5 G5 E5 F#5 A5 G5 F5 G5 F5

Coda I

Slower $\text{♩} = 196$

E5 Bb5 A5 E5 D5 F5 E5 E5 G5 A5 Bb5

Bb5 A5 E5 D5 F5 E5 E5 G5 Bb5 A5 Bb5 A5 E5 D5 F5 E5 E5 Bb5 A5 G5

3rd, 4th Verses

E5 G5 A5
3. Be dead— fiend from a — bove_ (etc.)
4. Re - gime— pro - phet - ic age,— (etc.)

B_b5 E5 G5 B_b5 A_b5 E5 B_b5 A_b5

G5 E5 F5 E5 G5 A5

B_b5 E5 G5 B_b5 A_b5 E5

To Coda II D.S. (no repeat) al Coda II

B_b5 A_b5 G5 E5 F5

Coda II

F5

Tempo I Play 4 times

Guitar solo II

E5

Play 4 times E5 G5 F#5 A#5 G5 B5 B#5

E5

1. 2.

E5 G5 F#5 A#5 G5 B5 Bb5 E5 C5 B5 D#5 C5 E5 Eb5

E5 G5 F#5 A#5 G5 B5 Bb5 E5 D#5 C5 D5 D#5 E5 Eb5

5th Verse

E5 G5 F#5 F5

E5 G5 F#5 F5

1.2. 3. D.S. al Coda III

Coda III

G5 N.C. Bb5 A5 N.C. Bb5 A5

E5 F5 E5

LOVE ME TWO TIMES

As Recorded by The Doors
(From the album STRANGE DAYS/Elektra Records)

Words and Music by The Doors

Moderate Rock $\text{J}=138$

Triplet feel (Dotted note)

Intro (Band:acet)
N.C.
N.C.(E7)  

(Bass enters) 2 



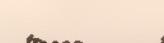
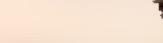
(Drums enter) (Kybd. enters)  

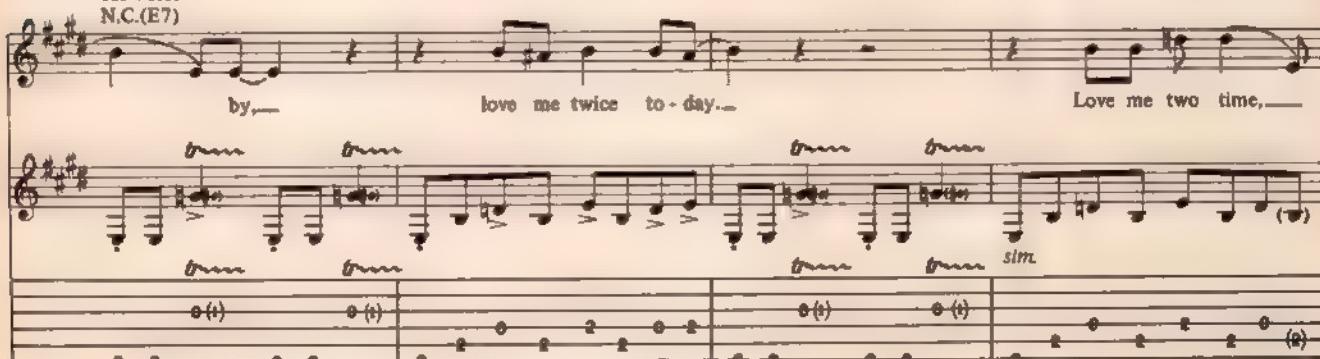
Love me two time, _ ba - 



1st Verse
N.C.(E7)  

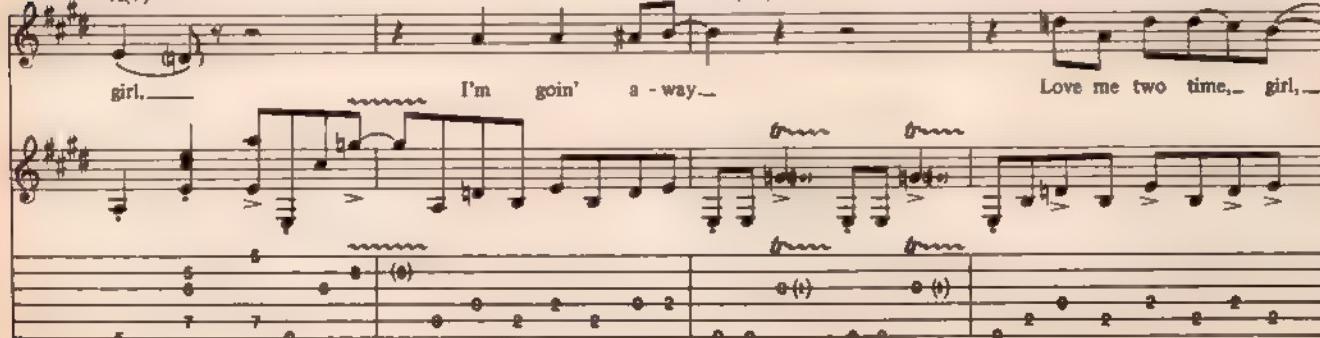
by, _ love me twice to - day... Love me two time, _ 



A(7)  

girl, _ I'm goin' a - way... Love me two time, _ girl, _ 



D9/F#

one for to - mor - row, one just for to - day...

let ring

Chorus
C7 G D9 C7 B7 N.C.(E7)

Love me two times, I'm goin' a - way...

Love me one time.

2nd Verse
N.C.(E7)

could not speak.

A(7)

Love me one time, — yeah, my kness_ got weak. —

D9/F#

Love me two time, — girl, — lasts me —

C7

all through the week... Love me two times. I'm goin' a-way

E7#9

— V — V — V — V — sim. — 3 — 3 — 3 — Love me two times.

N C (E7)

Drum: (1) (1)

Chorus G

D9

C7

B7

G

D9

*Upstrokes (accentuate top two notes of this chord).

C7 B7 N.C.(E7)

I'm goin' a-way... Al-ight, yeah!

Kybd. solo
N.C.(E7)

2

2

A(7) N.C.(E7)

G D9/P4 C7 B7 E7/9

V - 3 - V V - 3 - V G D9 C7 B

sl.

N.C.(E7)

3rd Verse
N.C.(E7)

Love me one time,-- could not speak.

A(7)

Love me one time,-- ba by,-- yeah,-- my knees-- got

N.C.(E7)

D9/F#

weak.-- Love me two times, girl,--

hast me — all through the week...
 1/2 P 3 1/2
 1/2 P 3 3

Chorus
 G D9 C7 B N.C.(E7)
 Love me two times... I'm goin' a-way!... Love me two time, babe!...

4th Verse
 N.C (E7)
 Love me twice to-day!... Love me two time, babe...

A(7) N.C.(E7)
 'cause I'm goin' a-way!... Love me two time, girl...

H.s.l.
 H.s.l.

D9/P

one for to - mor - row, one just for to - day...
 1/2 P 3 3 3 3

Chorus
 G D9 C7 B E7|9

Love me two times, I'm goin' a - way! V V V V V V V V V V V V
 3 3 3 3 3 3 3 3 3 3 3 3

G D9 C7 B E7|9

Love me two times, I'm goin' a - way! 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3

G D9 C7 B E7|9

Love me two times, I'm _____ goin' a - way! 3 3 3 3
 3 3 3 3 3 3 3 3

BASS LINE FOR LOVE ME TWO TIMES

As Recorded by The Doors
(From the album STRANGE DAYS/Elektra Records)

Words and Music by The Doors

Moderate Rock $\text{♩} = 138$

Intro Triplet Feel ($\overline{\overline{\overline{\text{Bass}}}}$ - $\overline{\overline{\overline{\text{Bass}}}}$) N.C.(E7)

1st Verse
N.C.(E7)

Love me two time, ba sim - by, (etc.)

A(7)

N.C.(E7)

D9/F# C7

Copyright©1967, 1991 by Doors Music Co. Permission for Publication in Australia and New Zealand by Rondor Music (Aust) Pty Ltd
Permission for Publication in Scandinavia, Finland and Iceland by Sweden Music AB
International Copyright Secured All Rights Reserved Used by Permission

Chorus
 G D9 C7 B7 N.C.(E7)

Love me two times,
 I'm goin' a-way.

sim.

Love me one time, (etc.)

2nd Verse
 N.C.(E7) A(7)

N.C.(E7) D9/F#

sl. > > > >

Chorus
 G D9 C7 B7

E7\$9 G D9 C7 B7

N.C.(E7) Kybd. solo N.C.(E7)

A(7) N.C.(E7)

G D9/F# C7 B7 E7#9

G D9 C7 B N.C. (E7)

3rd Verse N.C.(E7) A(7)

N.C.(E7) D9/F# sl.

Chorus
 G D9

C7 B7 N.C.(E7) 4th Verse N.C.(E7) A(7)

N.C.(E7) D9/F#

D7 C7 G D9 C7 B E7^{#9}

G D9 C7 B E7^{#9}

G D9 C7 B E7^{#9}

**THINK ACOUSTIC...
LIVE ELECTRIC...
PLAY TAKAMINE**



The Takamine EN-10CAN. A superb balance of acoustic warmth and electric techno-perfection.

The solid cedar top and tuned bracing give you a bright timbre with plenty of clarity and projection. Takamine's highly developed pickup and preamp system complements the natural sound with smooth response and warm tone.

The ball's in your court. See your Takamine dealer today.

For complete information, write to:

Takamine Guitars, Dept. A, PO Box 507,
Bloomfield, CT 06002

Takamine
GUITARS

Nils Lofgren always comes along. He's 7'4" on the road and takes his guitar everywhere. Nils also likes to play basketball. You have to see him play. Photo by Neal Preston.

THANK YOU

TO ALL THE GREAT ARTISTS WHO SHARED THEIR TIME AND THEIR TALENTS WITH US OVER THE YEARS, YOUR INSPIRATION HAS INFLUENCED A WHOLE NEW GENERATION OF PLAYERS.

THANK YOU FROM ALL OF US.

<i>John Abercrombie</i>	<i>Peter Frampton</i>	<i>Pat Metheny</i>
<i>Alex Acuna</i>	<i>Frank Gambale Band</i>	<i>Vinnie Moore</i>
<i>Larry Carlton</i>	<i>David Friesen</i>	<i>Rod Morgenstein</i>
<i>Albert Collins Band</i>	<i>Funk Attack</i>	<i>Chuck Morris</i>
<i>Albert Lee Band</i>	<i>Steve Gadd</i>	<i>Steve Morse</i>
<i>Carl Allen</i>	<i>Eric Gale</i>	<i>Andy Narell</i>
<i>Carmine Appice</i>	<i>Frank Gambale</i>	<i>David Pack</i>
<i>Ginger Baker</i>	<i>Janet Gardner</i>	<i>Jaco Pastorius</i>
<i>Sherwood Ball</i>	<i>Giant</i>	<i>Joe Pass</i>
<i>Jeff (Skunk) Baxter</i>	<i>Paul Gilbert</i>	<i>Neil Peart</i>
<i>Jason Becker</i>	<i>John Goodsall</i>	<i>Simon Phillips</i>
<i>Jeff Berlin</i>	<i>Ellis Hall</i>	<i>Ron Powell</i>
<i>Billy Childs Group</i>	<i>Stuart Hamm</i>	<i>Chuck Rainey</i>
<i>Gregg Bissonette</i>	<i>Michael Hedges</i>	<i>Emil Richards</i>
<i>Tom Brechtlein</i>	<i>Joe Heredia</i>	<i>Lee Ritenour</i>
<i>Ray Brown</i>	<i>Allan Holdsworth</i>	<i>John Robinson</i>
<i>Gerry Brown</i>	<i>Greg Howe</i>	<i>Bobby Rock</i>
<i>Jack Bruce</i>	<i>Howe II</i>	<i>Michael Ruff</i>
<i>Bill Bruford</i>	<i>Dann Huff</i>	<i>Rudy Sarzo</i>
<i>Bunny Brunel</i>	<i>Tris Imboden</i>	<i>John Scofield</i>
<i>Buddy Rich Band</i>	<i>Alphonso Johnson</i>	<i>Ed Shaughnessy</i>
<i>Hiram Bullock</i>	<i>Jimmy Johnson</i>	<i>Billy Sheehan</i>
<i>Ndugo Chanceler</i>	<i>Eric Johnson</i>	<i>Steve Smith</i>
<i>Chuck Loeb Band</i>	<i>Les July</i>	<i>Dave Spitz</i>
<i>Stanley Clarke</i>	<i>Uwe Kropinski</i>	<i>Steve Swallow</i>
<i>Billy Cobham</i>	<i>Abe Laboriel</i>	<i>Mick Taylor</i>
<i>Vinnie Colaiuta</i>	<i>Michael Landau</i>	<i>Ed Thigpen</i>
<i>Albert Collins</i>	<i>Albert Lee</i>	<i>Chester Thompson</i>
<i>Luis Conte</i>	<i>Geddy Lee</i>	<i>Tower of Power</i>
<i>Larry Coryell</i>	<i>Paul Leim</i>	<i>Ralph Towner</i>
<i>Sheryl Crow</i>	<i>Mark Lennon</i>	<i>Tribal Tech</i>
<i>Liberty Devito</i>	<i>Kip Lennor</i>	<i>Steve Vai</i>
<i>Bo Diddley</i>	<i>Kenny Loggins</i>	<i>Edward Van Halen</i>
<i>Al DiMeola</i>	<i>Larry London</i>	<i>Carl Verheyen</i>
<i>Electric Fence</i>	<i>Steve Lukather</i>	<i>Vixen</i>
<i>Sonny Emory</i>	<i>Steve Lynch</i>	<i>Chad Wackerman</i>
<i>John Entwistle</i>	<i>Michael Manring</i>	<i>Jerry Watts</i>
<i>Fire Merchants</i>	<i>Harvey Mason</i>	<i>Andy West</i>
<i>Buzzy Feiten</i>	<i>Tim May</i>	<i>Nancy Wilson</i>
<i>Dom Famularo</i>	<i>Chet McCracken</i>	<i>Wishbone Ash</i>
<i>Robben Ford</i>	<i>Michael McDonald</i>	<i>XYZ</i>

SEE YOU AGAIN IN THE FUTURE

GIT

BIT

PIT

VIT

KIT

ROBBIE KRIEGER

THE DOORS



JOHN DENSMORE

BY ANDY ALEDORT

By anyone's approximation, 1967 was an incredibly creative year, one that best represents the heightening of rock music's influence on mass culture. It was a time of mind expansion, of questioning and discarding the old and searching for a new, more enlightened sensibility, and music was at the spearhead of this cultural revolution. The musical advances and innovations that took place within that one year are mind-boggling, and proved to change the future of rock and pop music altogether. The accent was on originality and stretching the boundaries of what rock 'n' roll could and should be. 1967 gave us the Beatles' masterpiece, *Sgt. Pepper's Lonely Hearts Club Band*, and debuts by Jimi Hendrix, the Grateful Dead, Buffalo Springfield, Captain Beefheart, and the Doors, one of LA's most unique bands, whose musical aspirations reflected the spirit of the times. In this month's column we'll take an in-depth look at the contributions of Robbie Krieger, the Doors guitarist and co-songwriter.

GUITAR IN THE '90S

Robbie Krieger first picked up the guitar at age 16, after being inspired by a record he owned of Flamenco guitar. His subsequent study of classical guitar formed the basis for his playing on "Spanish Caravan," on which he quotes Albeniz' "Leyenda." A 1963 Chuck Berry concert inspired Robbie to begin playing electric guitar. During his time with the Doors, Robbie played without a pick, favoring Gibson SG's (Standards and Specials) played through Fender amps, often using Twin Reverbs. His most notable contribution to the band was composing "Light My Fire" (keyboardist Ray Manzarek wrote the intro), the band's first single, which reached number one in 1967. But Robbie's creativity, compositionally and improvisationally, figures greatly in the entire Doors catalogue.

Let's begin by illustrating two of the scales Robbie used most often for soloing, Pentatonic minor and the Blues scale. See Staff 1. Both scales are illustrated in the key of E and are shown in two positions. Robbie used these scales in this key on songs such as "Break on Through," "People Are Strange," "Love Me Two Times," "When the Music's Over," "Roadhouse Blues," and "Riders on the Storm," to name a few. At 0:18 of "Break on Through," Robbie plays a riff based on the E Blues scale, using a distorted tone and a touch of reverb. See Staff 2a. Robbie also uses this scale as the basis for his backing part on the verse section of "Roadhouse Blues." See 2b. A Krieger trademark is to include the major sixth within a pentatonic minor scale, as he does on "When the Music's Over" and "Riders on the Storm." At 0:45 of "When the Music's Over," Robbie takes a little solo featuring this device, adding C# to E Pentatonic minor, employing a clean tone. See 2c. For the "People Are Strange" solo, Robbie combines slow and fast phrases with big positional jumps. See 2d. One of Robbie's more aggressive solos is on the tune "Roadhouse Blues." He uses a fat, distorted tone, the solo is preceded by Jim Morrison's plea, "Do it, Robbie, do it!" The opening of this solo (1:40) is reminiscent of Johnny Winter. See 2e. Keep in mind that Robbie performed these solos without a pick, but achieved great clarity and evenness in his lines.

Another key used often in the Doors' music is A, with Robbie using A Pentatonic minor for soloing on tunes such as "Five to One," "L.A. Woman" and "Light My Fire." A Pentatonic minor is illustrated in Staff 3a. 3b illustrates A Dorian, the scale behind many of the lines on "Light My Fire." On the first eight bars of this solo, Robbie introduces a melodic theme that serves as a basis for improvisation.

ROBBIE KRIEGER/THE DOORS

Staff 3
 a) A Pentatonic minor
 b) A Dorian
 c) a la "Light My Fire" $\text{♩} = 126$
 Am Bm H P Am Bm H P Am Bm H P Am Bm
 Am Bm Am Bm Am Bm Am Bm Am Bm
 d) a la "Five To One" $\text{♩} = 98$
 N.C. (Am)
 Am Bm H P Am Bm H P Am Bm H P Am Bm
 Am Bm Am Bm Am Bm Am Bm Am Bm
 e) a la "Hello, I Love You" $\text{♩} = 116$
 N.C.
 Am Bm H P Am Bm H P Am Bm H P Am Bm
 Am Bm Am Bm Am Bm Am Bm Am Bm
 f) heavy distortion

Staff 4
 a) a la "People Are Strange" $\text{♩} = 120$
 Triplet marking: $\text{♩} \text{♩} \text{♩}$
 Em Am Em Am
 1st ring
 Am Em B/F# Em N.C.(B) D9/F#
 b) a la "Love Her Madly" $\text{♩} = 138$
 D9/F#
 1st ring

Staff 5
 a) a la "Waiting For the Sun" $\text{♩} = 92$
 open D tuning
 Eb B/F# sl G
 no slide
 sl sl sl sl sl sl
 * @ - D @ - A, @ - D, @ - F# @ - A, @ - D
 D

sation, utilizing the legato approach of hammer-ons and pull-offs. See Staff 3c. Notice also the nutty chromatic riff in bar 9, featuring legato sextuplets. The presence of the B \flat really gives the line an unusual twist. Robbie shifts to A Aeolian (A,B,C,D,E,F,G) in the latter part of the solo, creating a bit of a Spanish classical feel. This is definitely one of Robbie's best and most memorable solos, for the complete transcription, see GUITAR, Sept. '88 (Note: the edited version of the song that went to number one in '67 omitted most of Robbie's solo, while the full 7:05 version was only played on the more adventurous radio stations.) "Five to One," from Waiting for the Sun, is based on the classic blues lick from Robert Johnson's "Walking Blues." Robbie starts his solo way up the neck in XVII position, using A Pentatonic minor primarily, with references to A Dorian, by using the second, B, and the sixth, F \sharp . See 3d He achieved the thick, distorted sound with a Maestro fuzzbox, which at that time was comparable to the Fuzzface and Big Muff distortion pedals. Robbie also used this effect on "Hello, I Love You." The main lick is based on a combination of A Pentatonic and A Dorian. See 3e. The tone he used on this tune is so distorted that his guitar sounds more like a deranged synthesizer. Other tunes that feature massive fuzztone are "Spanish Caravan" and "When the Music's Over," which features two lead guitars (overdubbed) which are very distorted and play thoroughly atonal lines, utilizing B \flat 's, B \natural 's and B's along with major 7ths and major 3rds. Robbie also used feedback and tremolo arm in this "spooky" solo section.

For many of the backing parts on Doors tunes, Robbie exploited his fingerpicking technique by creating arpeggiated patterns as the basis of his rhythm parts. He used this technique on the classic tunes, "Light My Fire," "Crystal Ship," "Strange Days" (with fast amp tremolo), "Alabama Song," "People Are Strange" and "Love Her Madly." For the verse section of "People Are Strange," Robbie arpeggiates all the chords in the Em-Am-Em-Am-B/F \sharp -Em progression, utilizing a very clean tone. See Staff 4a. On the "Love Her Madly" bridge, Robbie plays a unique arpeggiation of the D9/F \sharp chord, which features alternating seconds, thirds and fourths on the high E string. See 4b. This same voicing appears in bar 9 of the verse section of "Love Me Two Times" (see transcription in this issue).

Another effective technique Robbie used less frequently was slide guitar, as on the tune "Waiting for the Sun." Here, he tunes his guitar to open D and moves

Continued on Page 126

AMP QUESTIONS

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573
by Alex Aguilar

Question: I'm trying to find a treble booster like the one used by Brian May of Queen. How can I get one?—Rich J. Pawlak/Searfond, NY

Answer: Treble boosters were at one time very popular. Their popularity diminished in favor of more flexible graphic and parametric equalizers. A treble booster is in essence a high pass filter. This allows frequencies above a certain value to pass or be amplified, while attenuating the low-value frequencies. Originally, treble boosters were simple, single transistor units, such as the early Vox TB. As with most units of this type, the signal-to-noise ratio was extremely poor. If you find that an EQ of the kind described above doesn't fit your needs, you can have a treble booster made for you. A good filter with emphasis in the 2 to 4 kHz region should do fine. If you are technically inclined, a treble booster project, complete with schematic and parts list, is outlined in Craig Anderton's *Electronic Projects for Musicians*.

Question: My Twin Reverb doesn't have a presence control. What does this control do, and can I have one made to

order?—J. Nunez/Bronx, NY

Answer: The presence control on a tube amp works in conjunction with the amplifier's output circuitry. Specifically, a portion of the output signal feeds back into the final driver stages. The presence control is then implemented to shape the high frequencies. This type of control provides subtle tonal coloration not available from treble controls. Originally, the Fender Bassman was the first guitar amplifier to have this feature. Today, it is common on most of the better amps. Your Twin Reverb can be modified to incorporate a presence control. This would really add flexibility to the amp, particularly when the amp is used in heavy distortion, since the control allows you to back off any edginess. In addition, the control has a pronounced effect on harmonics.

Question: What is an analog delay, and how does it differ from a digital delay? Which is better?—S. DiNardo/Oakland, CA

Answer: An analog delay is any device using mechanical, tape-loop or other methods to achieve the delay effect. The early Echoplex tape units were among the first devices to produce delay, using a tape-loop that actually recorded a portion of the live sound and played it back a short period of time later. Although not a delay in the classic

sense, spring-reverb units produce a delayed sound via electro-mechanical means. Another method of producing delay is the basis for most of the analog delay devices produced in recent times. This method involved taking the audio signal, amplifying it, and storing it in a series of capacitor resistance networks, and later retrieving the signal. The RC (resistor capacitor) networks each produced a time delay as the cap stored energy (or sound) and then discharged. This is known as the "bucket brigade" circuit, since the signal is passed from one RC network to the next before it reaches the output. This process, though fast, produces delay of several hundred milliseconds. Analog delays had the disadvantage of being inaccurate, noisy, and having high levels of distortion. But, many musicians still use them, since they do color the sound to some degree. A digital delay works by converting the audio signal into a binary numeric value. These binary numbers can be stored in memory chips and recalled at a later time. Since a digital signal has only two states, high or low (hence the name binary), the signals can be converted back to analog with great precision, clarity, and low distortion. This is the basis of digital sampling. With digital processing, the possibilities for multiple effects are almost endless.

GUITAR QUESTIONS

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: Can you please print instructions for a grind and polish?—Mike Miller/Cooper City, FL

Answer: Before explaining how a grind and polish is done, a few words on what one is and does are in order. The main purpose of a 'G&P' is to level the playing surfaces of the frets so they line up perfectly even under each string along the entire length of the fretboard when the guitar is in playing position and tuned to pitch. To see how level your frets are, sight down your guitar's neck towards a source point of light, like a bare light bulb, a few feet or more away. Wipe the frets and the fretboard clean before sighting down it to be sure you are looking at the real contour, and not at finger oil or dirt.

The closer the neck is aimed directly at the light, the more clearly you will see how evenly the fret-tops line up. By aiming the guitar higher or lower into the light, you will see different parts of the

board more or less clearly. By sighting down one string at a time, you may notice a gradual difference across the board from the low E string to the high. If any frets or groups of frets appear to be high or low, they probably are.

Before grinding any frets, a few precautions are in order. Cut thin cardboard to mask the surfaces of the top adjacent to the fretboard and tape them in place with ordinary masking tape. Cover or remove the neck pickup, if any, and cover any remaining pickups to keep out abrasives from later sanding. Wrap a strip of 80 grit sandpaper over a flat hardwood or metal sanding block about eight inches long. Be sure the paper stays tight and smooth over the block as you grind down all high fret areas. You may need to replace the paper a few times depending on how much fret metal you must remove. This operation will level the frets, leaving them flat and rough on top.

Use a triangular file to roughen the frets, working along the sides of each fret until a tiny strip of roughly sanded flat remains along the center. Before you do any crowning, dull the corners of the file on sandpaper or on a grinding stone so that you don't leave ruts in the fretboard

along the side of the fret.

It is much easier to grind down a few high frets than it is to take all the frets down to the level of a few low ones. If the neck you're working on has some low frets, you may need to crowned the frets several times between initial grindings before you get things leveled. String up the guitar and check for high or low fret areas and repeat the leveling and crowning as required. When the frets seem pretty level, switch to 120 grit sandpaper and then switch to 220 grit paper, and finish with 600 grit paper, lubricated with a tiny amount of water. After a careful and light crowning with the specially prepared triangular file, sand along the sides of each fret with 320 paper, followed by 600 grit sandpaper to remove the file marks. Clean the fretboard between the frets using 220 sandpaper wrapped tightly on a flexible flat strip of metal or wood (automotive feeler gauges work well). Finish the board and the frets simultaneously using grade 4/0 (0000) steel wool. Rub briskly along the frets and the board until all sanding marks have been eliminated. Wipe on a layer of Butcher's wax or any hard, high gloss paste wax, wait a few minutes till it dries dull, then buff it out into a shine. If the result looks blotchy, repeat one or two times until the wax is uniformly absorbed.

CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month, if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available free only on GUITAR Night!

THE BUTTON SOUTH—100 Ansin Blvd., Ft Lauderdale, FL. The first Monday of each month
ALROSA VILLA—5055 Sinclair Rd., Columbus, OH. See local listings

THE RITZ—17580 Frazho Rd., Roseville, MI. See local listings

THE OMNI—4799 Shattuck Ave., Oakland, CA. See local listings

THE STONE—412 Broadway, San Francisco, CA. See local listings

HAMMERJACKS—1101 S. Howard St., Baltimore, MD. See local listings

LOST HORIZONS—Syracuse, NY. See local listings

Kicking off its fifth year SOUNDCHECK—The Yamaha Rock Music Showcase is making its annual call to rockers nationwide. Any band that writes and performs its own music, has a minimum of two members and is not currently signed to a nationally-distributed record label, is encouraged to enter. Finalists will be flown to Hollywood for the September 6th Showcase Finals, before a live audience and a judging panel of industry professionals. The grand prize is \$10,000 in cash or Yamaha equipment, and an all-expense paid trip to Japan to represent the U.S. at Band Explosion '91, Yamaha's International Rock Music Festival. To enter, bands must submit a cassette recording of two original songs by June 30, 1991. 20 semi-finalists selected will be notified by July 30th, finalists will be notified by August 20, 1991. To receive an entry packet, call 1-800-451-ROCK.

Almost a year ago, I bought a used bass at a small music store. I looked at other basses, but none, in my opinion, comes close. But the only writing anywhere on the guitar is on the headstock, where it says "Vantage X-99." I haven't been able to find out anything on the Vantage company. Does anybody have any information?

Paula Gillis
11 Fenimore Dr.
Folsom, NJ 08094
(609) 561-3285

Hey!!! Is somebody out there? Twenty-six-year old guitarist/songwriter with ten years of experience is desperately looking to form a band or just find someone to jam with in the Oklahoma City area. Main influences are Van Halen, Vai, Satriani, Page, Perry, etc.

Jerry Sutberry
1617 Andover Ct.
Oklahoma City, OK 73120
(405) 843-8361

Guitarist available for rock band. Heavy chops, looks, equipment, attitude and sense of humor. Have made instructional video aired on public television, also sold in central Illinois music stores. Currently teaching over 50 students. Road/studio experience. Willing to relocate. Twenty-four years old. Promo pack available. Pure dedication a must.

Tom Hopwood
14927 W Brimfield/Jubilee Road
Brimfield, IL 61517
(309) 446-3127

Seamstress looking for SF Bay area bands to make stage clothing for. Interested? I'm semi-pro charging very reasonable hourly rates (plus fabric and accessories). I can use

a few of my own ideas, or some of yours, or both. Only those seriously interested need reply. Thank you.

Leilani "Lani" F. Matthews
509 Fairmount Avenue
Oakland, CA 94611-5419
(415) 658-3862 between 3-10 PM

New York-based band seeks bassist/vocalist for something new and different. Influences in hardcore and funk. Slapping and popping a must.

Sean Velazquez
336 Fort Washington Ave
New York, NY 10033
(212) 568-9062 or
(212) 740-0206



If you're really serious about music and performance, you should come to the Atlanta Institute of Music. We offer a learning experience in guitar, bass, percussion or voice that's both challenging and rewarding.

You'll work to develop the skills and discipline that underlie a music career. There'll be masterclasses, regular classes and workshops,

Atlanta
Institute
of Music

along with video training so you can practice fingering and technique close up.

Our professional staff of instructors will help you better understand your style of play, show you where it can take you and how you can get there. Rock, jazz, heavy metal, blues, fusion, whatever.

Call or write for details. Classes form every quarter year round!

SUMMER SESSION BEGINS JULY 1st

7095 Peachtree Industrial Boulevard/Norcross, Georgia 30092/Telephone 404-242-7717

CALLBOARD

I took folk and classical guitar lessons briefly at ages 8 and 12. Being the very idealistic person that I am though, I soon gave up at that, because I wasn't already completely awesome. I'm 18 now, and after six years of struggling with my desire vs. logic, I've finally realized that there is nothing in this world that I want to do more than make music. So I've decided to give up my previously chosen career and fully dedicate myself to music. I want to do things right from now on—I have a lot of lost time to make up for—but I don't even know what to look for in a good guitar. I feel completely ignorant. I'd deeply appreciate any advice; please contact me.

J E Evans
P O Box 2332
Homer, AK 99603

Help! I am trying to locate an album: The GTO's on Bizarre Records, titled *Permanent Damage*, released in 1969. If you have a copy to sell, or know where I could possibly get one, please write me! Also, I'm looking for a magazine called "Star" from the early '70s, by the Peterson Publishing Company of L.A. They have been no help to me. Thank you, GUITAR magazine, for providing this service to your readers. It's just one of the reasons you will always be a leader!

Jane Chew
2429 Sable Dr
Kissimmee, FL 34744

This is to all the musicians who want to get out and play, but don't feel they have enough experience. Well, this is the opportunity you've been waiting for. This female guitarist and male bassist are looking for a young singer/lyricist, lead/rhythm guitarist, and a drummer to form a band. Male or female, it doesn't matter, as long as you have the talent and the dedication. We are influenced by everything, but our common denominator is heavy metal/hard rock. Come on, we know you're out there. Together we will, without a doubt, be the metal band of the future. We live and rehearse in N.Y.C. area. If you're interested, write to:

Karla W
SUNY Albany
State Quad
Box 1501
Albany, NY 12222

Hey all you rockers in Minneapolis! I want to contact as many people as I can about the Music Tech School. I've been accepted and want to know more about the bands that have been formed around the area. I'm from South Dakota and have been playing about four years. I'm 17 now, and about out of high school. Please!! Write me if possible. Thank you!! Oh! Hey, Bret Anderson, if you're reading this, please write me.

Larry Boeding
321 E Beebe
Chamberlain, SD 57325

I'm a talented singer/songwriter from upstate New York. I specialize in writing power-pop/rock and touching ballads, all with an extremely commercial feel. For various reasons I recently split with my partner, an excellent guitarist, capable of many styles and moods, switching easily from acoustic Beatles to a

whammy frenzy. I'm having a difficult time trying to fill his shoes. The perfect guy would write melodic, original material, work well writing and playing with people, be interested in studio work, and sing back-up. I love all popular music, and the idea of being "Top 40" excites me (I want to get signed!). What began as a recording project has developed rapidly. I see performing in the near future, but for now it's writing, rehearsing and studio work. I'm very serious, and ready to make this happen big. It would be great to hear from someone in the Capital District area, or someone moving here.

Rick Motto
One-C Salem Ct
Albany, NY 12203
(518) 438-0721

Intermediate level rhythm guitarist tired of sitting at home playing against records. Looking for lead guitarist, bass guitarist and drummer for occasional jamming sessions. Not interested in playing for money, just want to play with a band to grow as a rhythm guitarist and also have a good time. Interested in 50's, 60's, 70's & 80's rock 'n' roll music.

Gary Whitmore
5375 Kiscoe St
Cocoa, FL 32927
(407) 632-3585

FEMALE ROCKERS—Serious about your music, but not taken seriously? Join our Network! Run by female rockers for female rockers. Tell us your story; we'll listen AND help you out. Let us put you in contact with female musicians all across the U.S.!! We are making great strides...we are the future!

Kathy "Critter" Vyman
WOMEN AND ROCK
802 Linwood Ave
Bel Aire, MD 21014

Eighteen-year-old guitarist looking for other female musicians in area to form rock/metal band. Serious inquiries only.

Donna
911 Barry St.
Oxford (Anniston), AL 36203

I met Shane Ellison of Fort Wayne, Indiana through Call Board in 1984, when he was just a guitarist-in-the-rough. I saw his complete dedication to becoming one of the best. He's a very talented young man now 23 years old. If you are in a band in need of a hot, original guitarist, you need Shane.

Vivian Reilly
3560 E. Pleasantbrook
Doraville, GA 30340
(404) 491-0043

Twenty-year-old experienced hard rock bassist looking for a professional, all-original band trying to get a record deal. Equipment is all top-notch. I am based in St. Louis, but will relocate for the right band. Influences are in Motley Crue, Mr. Big, Queensryche, and bands of that genre, but I want an original style, not a copycat band. I also write and collaborate well with others. I try to put on an exciting show and wear a wireless headset mike so I am not tied down to a mike stand.

Bands don't get signed without an excellent live show. Very serious offers only, please. If interested, please contact me and we'll exchange promos.

Jamie Stephens
5216 Fyler
St. Louis, MO 63139
(314) 832-2128

Chicago-based drummer looking for 'special' musicians to form an 'anti' band (ex. S.O.D.) Must be good players, but not worried about reputation. Should be creative, reliable, with big sense of weird humor.

Drew Kristoff
26133 N. Orchard Rd
Barrington, IL 60010

I am 18 years old. I play lead and rhythm guitar on a Squire Stratocaster. I've been playing for seven years. Main influences are Steve Vai, Randy Rhoads, Jimi Hendrix, and Mick Mars. I've also been playing bass for four years, and drums for thirteen years. I do not have a drum set yet but I plan on getting one in the next three months. I just came from Oklahoma. Looking to form or join a band. I also write originals. Already have a few done. Lead, rhythm, and vocals. Please, please respond.

Tony Zamitalo
2511 W. Michigan
Milwaukee, WI 53233
(414) 344-5742

GUITAR IN THE '90S

Continued from Page 123

between arpeggiated triads, following the E-B-F-G progression, adding little solo fills. See Staff 5. The "solo" lines basically come out of a D major triad (D,F#A), with the passing tones found a half step below these notes. Also check out the wild slide sounds Robbie creates between 2:53 and 3:09. Another example of slide effects is on the classic track, "L.A. Woman," which begins with slide guitar simulating the sound of a revving-up car.

Other great examples of Robbie's playing are: the A major to A pentatonic major solo on "L.A. Woman," the "Riders on the Storm" solo, and his entire approach on "The End," on which he tuned both E strings down a whole step to D and plays beautiful modal lines around D major, along with strumming the strings behind the tailpiece. Other classics include "Twentieth Century Fox," "Not to Touch the Earth," "The Unknown Soldier," "Soul Kitchen" and "Touch Me." You can also hear some of Robbie's best playing on 1970's *Absolutely Live*. Robbie Krieger created a unique and highly individual guitar voice in the Doors, and that sense of individuality continues to inspire guitarists today. ■

CORRECTION: In my April '91 column on Billy Gibbons, the Johnny Winter song alluded to in Staff 4 is "Funky Music."

COMING OF AGE/DAMN YANKEES

by Eric Mangum

Ted Nugent and Tommy Shaw have brought back an older, 70's guitar sound to the '90s with Damn Yankees' self-titled album. Ted Nugent's using Paul Reed Smith guitars. Tommy Shaw plays Hamer guitars, and has Mesa Boogie power amps, a Digitech DSP-256 and IPS-33B in his rack.

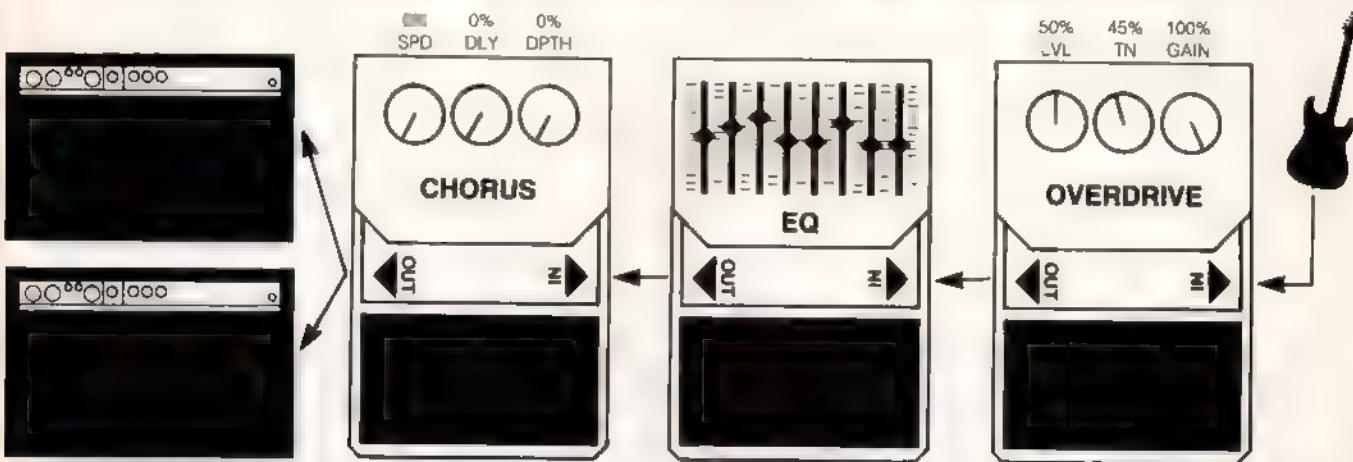
"Coming of Age" starts out with Tommy "chicken pickin'" a semi-clean

sound, then Ted comes in with his standard power crunch.

The guitar sound is easy to reproduce, and for this song there isn't much effect. Start with an overdrive distortion, EQ, and a chorus for stereo separation. The EQ is for the lead tone. Set the distortion's gain at full and the tone for a bright, but not harsh, sound. The EQ gives the solo some punch and a little

help on the upper mids for harmonics. The stereo chorus might look a little funny with everything off, but it's just there for ambience. If you are not running in stereo, leave the chorus out.

At the beginning of the tune, turn your guitar volume control down so the distortion is weak, but you still have enough level to be heard. Crank it to full when the band comes in. If you're the only guitar player, turn the volume up when the singing starts. A humbucker in the bridge gets the sound for the whole song. →



?

QUESTIONS?

- Change of address
- Report missing issues

Write to:

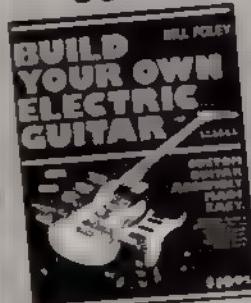
GUITAR
P.O. Box 53063
Boulder, CO 80322-3063

Or call toll free

1-800-888-6692

Please include address label from recent issue

REQUIRED READING FOR EVERY GUITAR PLAYER



"I consider this book to be the definitive guitar building book. It is a must for everybody from the home builder to the professional repair shop."

Larry Davis, W.D. Guitar Products



RECOMMENDED BY LEADING GUITAR EXPERTS

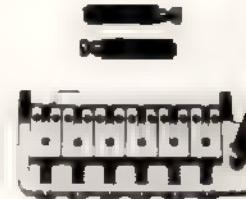
Available at leading music stores, or mail \$19.95 plus \$2.00 postage U.S. funds to
GVM Publishing 350 S. Grant, Columbus, OH 43215
Need Guitar Parts? Everything you need is in our 32 page catalog Send \$2.00 to: The Guitar Parts Catalog, German Village Music 350 S. Grant, Columbus, Ohio 43215 (614) 228-8467

— FOR GUITARISTS ONLY —

NEW

Fulcrum Tremolo

- ✓ Machined of Solid Brass.
- ✓ Steel Rollers.
- ✓ Smooth, Low Profile.
- ✓ Steel Knife Edges.
- ✓ Chrome, Black or Gold.



Easy installation hardware included.

Another High Performance Design
from

ALBARTS

P.O. Box 1318 • Katy, TX 77492 • 713-578-1424
"America's Premier Guitar & Bass Parts Supplier"
Write for FREE CATALOG

Continued from Poster

finish But on "Dead Skin Mask" we traded back and forth. That's the way the song was written. To me, that's why we have two guitars.

JEFF: It's great to get that competition going.

Do you feel more competition live than in the studio?

BOTH: No

When you say you've written a song,

time in the studio because it's really stressful, and no one wants to be there. It's a pain in the ass. It's a waste of money, too. We know what we want to do before we go into the studio, so we don't waste that money.

What's the recording method?

KERRY: We record everything live, but the only thing we're looking for out of that is the drum tracks. We could play live. We just don't take time to get the

KERRY: I rehearsed with them. They were stupid and I knew it. Then I heard Jeff playing. He was playing the exact same things I wanted to play.

JEFF: We both had the same idea for a heavy band, but we were both young.

KERRY: Seniors in high school. We got together and started rehearsing with Dave. I knew Tom from a previous band. I had to talk him into singing, believe it or not. We did covers of Priest, Maiden, Deep Purple. We tried to be abstract. We picked songs that the normal person wouldn't know was from that band, plus the hits. What were some of your early favorite songs?

KERRY: We had a few good ones. "Highway Star" stayed around longest. But that's been played into the ground by so many bands.

JEFF: Not our version. We played one AC/DC song. It had a neat bass part.

KERRY: The corny bass part. How long were you together before you started writing?

KERRY: Less than a year.

JEFF: I started writing right away. I wrote what I thought people wanted to hear. But I didn't care about them that much. I was into the heavy Iron Maiden stuff and also into punk rock. I kind of filtered that into the band. That's how we got the speed. After that, we just took off. To me, the real direction of the band came when we played all this new material at the Troubadour. People were pissed. There weren't many people there anyway, but they wanted to hear accessible stuff. From then on I knew what I wanted to write.

Were your parents supportive?

JEFF: Not really. It sounds cliché, but I always knew I'd be a star. That's what I told my parents when they wanted me to keep my grades up.

KERRY: We all got that. Mine kept telling me to give it up. Even after our second album, we didn't have any money, so everyone told us that we weren't ever going anywhere. Now I'm up on my parents. I have the Corvettes that my dad always wanted. Of course, with all my toys I'm broke again.

Tell me about your equipment.

KELLY: We're in transition now. I was endorsed by B.C. Rich for years, a year or two before the other guys. When they sold the company, I wasn't pleased with their new guitars, so I went over to ESP. Jeff got ESPs at the same time. We're getting new backline stuff too, but right now we're still using Marshalls. The only things we're using that achieve our sound are Marshalls and a graphic equalizer. That's the Slayer sound. We're looking into VHT power amps, Bogner rack-mount tube preamps and a Bob Bradshaw switching system. The speakers will still be Marshalls. We're

KERRY:

I get sidetracked real easy. If I sat and applied myself like Jeff, we'd both be smoking. But playing guitar is like cramming for a final exam.

does that include the solo?

KERRY: Not for me, and I don't think for Jeff. We have all the rhythms. The solo gets done later. But we don't do demos unless Jeff comes up with a four-track to help teach Tom and the drummer, Dave Lombardo. We know who's going to do everything and pretty close to what it will be long before we go into the studio. This time I made up 90% of my solos before going to the studio. I came up with two or three spontaneous solos in the studio. The lessons really helped with that, because before I couldn't duplicate my playing, especially the solos. Are you pretty consistent, Jeff?

JEFF: I'm 50-50. I have solos that I know and solos that I come up with at the moment. When I go back to play them again, I never try to learn them. I just stick with the basics of the solo, and then my live version is whatever I feel like at the time. It's the same idea, but it's not note-for-note. Our fans don't really expect that.

KERRY: You're completely free doing this kind of music.

Where's your best playing on the album?

KERRY: "War Ensemble." I like the way it fell together with the rhythm behind it. It has a nice build up. It's a controlled tapping thing in the first part, then the riff jumps in and it takes off.

JEFF: My favorite solo is on "Spirit in Black."

KERRY: I like that one, too.

JEFF: I like the mood. The solo is really heavy, but it has a lot of parts that are melodic.

How long did it take to record?

KERRY: We were recorded and mixed in five weeks. Four weeks of recording and six days of mixing.

JEFF: We're known for that.

KERRY: It's a waste to spend a lot of

guitar sounds at that point. Later we'll come in and do the guitars with the sound we like. Tom will do the bass. Then we'll do leads. We'll trade off doing leads and vocals because Tom gets tired singing. When he gets tired, one of us will pop in and do a lead or two, then Tom will sing some more. We recorded our leads sitting in the control room.

JEFF: That way we hear our playing on the monitors. It's so much better than listening to headphones.

What was the hardest thing to record?

JEFF: That has nothing to do with guitars. I'd say drums are the hardest to get just the way we want them.

KERRY: You have to put it in perspective, and realize that Jeff and I wrote the songs, so we know what the guitars should do and how to make that happen. If I wrote a riff and for some reason I'm not doing it right that day, I'll have Jeff get in there and play it.

JEFF: There's no ego problem with that. The bass was really hard, too, because Tom had to learn the songs. The engineer was teaching him because we weren't there. The bass was pretty hard because of the way Tom's brain works. We'd gladly do the bass, but he wants to play it himself.

There is a lot of talk that you guys hate each other. What's the story?

KERRY: We've been friends forever. If you take four mature men and put them in a brotherly situation for six to eight months, there will be conflicts. They'll be gone in a couple of days.

JEFF: It's a family thing. We blow up at each other, but we don't hold a grudge.

How did the band get together?

KERRY: I went to an audition with a really lame band. I don't know what Jeff was doing there.

JEFF: I worked in the same building.

NEW GUITAR VIDEO LIBRARY!!

LEARN ANY SONG IN MINUTES!!!



See the gear used to create the artists sound, along with the setting of each effect. Learn how to get that Metallica Crunch. Eddie's brown sound, and Lynch's reverb. Everything's here from miking the cabinet, to dialing the EQ.

Start with the Rhythm. Each rhythm is broken into bite-sized pieces and played at both actual and ear-ring speed. You can choose to lead rhythm change-ups or one chord at a time. So... Try up to date the solo with ultimate accuracy. Adjust to effects, dynamics, tone, mood and attack. We've captured the ingredients of the song. Listen to see this demonstrated at such mindblowing and speed.



VIDEOS

- METALLICA: Fade to Black • Sanitarium • Master of puppets • Four Horsemen
- MOSH MANIA: Peace sells, but who's buying • Anti-social • One
- YOUNG GUNS: 18 and life • Youth gone wild • I'll remember you • Down boys • Heaven
- GEORGE LYNCH II: When heaven comes down • Turn on the action • Unchain the night • Kiss of death • Burning like a flame
- RANDY RHODOS: Crazy Train • You can't kill rock'n'roll • Over the mountain • Flying high again • I don't know

AUDIO

EDDIE VAN HALEN: *Van Halen* • *White Album* • *1984* • *1991* • *1992* • *1993*

EDDIE VAN HALEN II: *1994* • *1995* • *1996* • *1997* • *1998* • *1999* • *2000* • *2001* • *2002* • *2003* • *2004* • *2005* • *2006* • *2007* • *2008* • *2009* • *2010* • *2011* • *2012* • *2013* • *2014* • *2015* • *2016* • *2017* • *2018* • *2019* • *2020* • *2021* • *2022* • *2023* • *2024* • *2025* • *2026* • *2027* • *2028* • *2029* • *2030* • *2031* • *2032* • *2033* • *2034* • *2035* • *2036* • *2037* • *2038* • *2039* • *2040* • *2041* • *2042* • *2043* • *2044* • *2045* • *2046* • *2047* • *2048* • *2049* • *2050* • *2051* • *2052* • *2053* • *2054* • *2055* • *2056* • *2057* • *2058* • *2059* • *2060* • *2061* • *2062* • *2063* • *2064* • *2065* • *2066* • *2067* • *2068* • *2069* • *2070* • *2071* • *2072* • *2073* • *2074* • *2075* • *2076* • *2077* • *2078* • *2079* • *2080* • *2081* • *2082* • *2083* • *2084* • *2085* • *2086* • *2087* • *2088* • *2089* • *2090* • *2091* • *2092* • *2093* • *2094* • *2095* • *2096* • *2097* • *2098* • *2099* • *20100* • *20101* • *20102* • *20103* • *20104* • *20105* • *20106* • *20107* • *20108* • *20109* • *20110* • *20111* • *20112* • *20113* • *20114* • *20115* • *20116* • *20117* • *20118* • *20119* • *20120* • *20121* • *20122* • *20123* • *20124* • *20125* • *20126* • *20127* • *20128* • *20129* • *20130* • *20131* • *20132* • *20133* • *20134* • *20135* • *20136* • *20137* • *20138* • *20139* • *20140* • *20141* • *20142* • *20143* • *20144* • *20145* • *20146* • *20147* • *20148* • *20149* • *20150* • *20151* • *20152* • *20153* • *20154* • *20155* • *20156* • *20157* • *20158* • *20159* • *20160* • *20161* • *20162* • *20163* • *20164* • *20165* • *20166* • *20167* • *20168* • *20169* • *20170* • *20171* • *20172* • *20173* • *20174* • *20175* • *20176* • *20177* • *20178* • *20179* • *20180* • *20181* • *20182* • *20183* • *20184* • *20185* • *20186* • *20187* • *20188* • *20189* • *20190* • *20191* • *20192* • *20193* • *20194* • *20195* • *20196* • *20197* • *20198* • *20199* • *20200* • *20201* • *20202* • *20203* • *20204* • *20205* • *20206* • *20207* • *20208* • *20209* • *20210* • *20211* • *20212* • *20213* • *20214* • *20215* • *20216* • *20217* • *20218* • *20219* • *20220* • *20221* • *20222* • *20223* • *20224* • *20225* • *20226* • *20227* • *20228* • *20229* • *20230* • *20231* • *20232* • *20233* • *20234* • *20235* • *20236* • *20237* • *20238* • *20239* • *20240* • *20241* • *20242* • *20243* • *20244* • *20245* • *20246* • *20247* • *20248* • *20249* • *20250* • *20251* • *20252* • *20253* • *20254* • *20255* • *20256* • *20257* • *20258* • *20259* • *20260* • *20261* • *20262* • *20263* • *20264* • *20265* • *20266* • *20267* • *20268* • *20269* • *20270* • *20271* • *20272* • *20273* • *20274* • *20275* • *20276* • *20277* • *20278* • *20279* • *20280* • *20281* • *20282* • *20283* • *20284* • *20285* • *20286* • *20287* • *20288* • *20289* • *20290* • *20291* • *20292* • *20293* • *20294* • *20295* • *20296* • *20297* • *20298* • *20299* • *20300* • *20301* • *20302* • *20303* • *20304* • *20305* • *20306* • *20307* • *20308* • *20309* • *20310* • *20311* • *20312* • *20313* • *20314* • *20315* • *20316* • *20317* • *20318* • *20319* • *20320* • *20321* • *20322* • *20323* • *20324* • *20325* • *20326* • *20327* • *20328* • *20329* • *20330* • *20331* • *20332* • *20333* • *20334* • *20335* • *20336* • *20337* • *20338* • *20339* • *20340* • *20341* • *20342* • *20343* • *20344* • *20345* • *20346* • *20347* • *20348* • *20349* • *20350* • *20351* • *20352* • *20353* • *20354* • *20355* • *20356* • *20357* • *20358* • *20359* • *20360* • *20361* • *20362* • *20363* • *20364* • *20365* • *20366* • *20367* • *20368* • *20369* • *20370* • *20371* • *20372* • *20373* • *20374* • *20375* • *20376* • *20377* • *20378* • *20379* • *20380* • *20381* • *20382* • *20383* • *20384* • *20385* • *20386* • *20387* • *20388* • *20389* • *20390* • *20391* • *20392* • *20393* • *20394* • *20395* • *20396* • *20397* • *20398* • *20399* • *20400* • *20401* • *20402* • *20403* • *20404* • *20405* • *20406* • *20407* • *20408* • *20409* • *20410* • *20411* • *20412* • *20413* • *20414* • *20415* • *20416* • *20417* • *20418* • *20419* • *20420* • *20421* • *20422* • *20423* • *20424* • *20425* • *20426* • *20427* • *20428* • *20429* • *20430* • *20431* • *20432* • *20433* • *20434* • *20435* • *20436* • *20437* • *20438* • *20439* • *20440* • *20441* • *20442* • *20443* • *20444* • *20445* • *20446* • *20447* • *20448* • *20449* • *20450* • *20451* • *20452* • *20453* • *20454* • *20455* • *20456* • *20457* • *20458* • *20459* • *20460* • *20461* • *20462* • *20463* • *20464* • *20465* • *20466* • *20467* • *20468* • *20469* • *20470* • *20471* • *20472* • *20473* • *20474* • *20475* • *20476* • *20477* • *20478* • *20479* • *20480* • *20481* • *20482* • *20483* • *20484* • *20485* • *20486* • *20487* • *20488* • *20489* • *20490* • *20491* • *20492* • *20493* • *20494* • *20495* • *20496* • *20497* • *20498* • *20499* • *20500* • *20501* • *20502* • *20503* • *20504* • *20505* • *20506* • *20507* • *20508* • *20509* • *20510* • *20511* • *20512* • *20513* • *20514* • *20515* • *20516* • *20517* • *20518* • *20519* • *20520* • *20521* • *20522* • *20523* • *20524* • *20525* • *20526* • *20527* • *20528* • *20529* • *20530* • *20531* • *20532* • *20533* • *20534* • *20535* • *20536* • *20537* • *20538* • *20539* • *20540* • *20541* • *20542* • *20543* • *20544* • *20545* • *20546* • *20547* • *20548* • *20549* • *20550* • *20551* • *20552* • *20553* • *20554* • *20555* • *20556* • *20557* • *20558* • *20559* • *20560* • *20561* • *20562* • *20563* • *20564* • *20565* • *20566* • *20567* • *20568* • *20569* • *20570* • *20571* • *20572* • *20573* • *20574* • *20575* • *20576* • *20577* • *20578* • *20579* • *20580* • *20581* • *20582* • *20583* • *20584* • *20585* • *20586* • *20587* • *20588* • *20589* • *20590* • *20591* • *20592* • *20593* • *20594* • *20595* • *20596* • *20597* • *20598* • *20599* • *20600* • *20601* • *20602* • *20603* • *20604* • *20605* • *20606* • *20607* • *20608* • *20609* • *20610* • *20611* • *20612* • *20613* • *20614* • *20615* • *20616* • *20617* • *20618* • *20619* • *20620* • *20621* • *20622* • *20623* • *20624* • *20625* • *20626* • *20627* • *20628* • *20629* • *20630* • *20631* • *20632* • *20633* • *20634* • *20635* • *20636* • *20637* • *20638* • *20639* • *20640* • *20641* • *20642* • *20643* • *20644* • *20645* • *20646* • *20647* • *20648* • *20649* • *20650* • *20651* • *20652* • *20653* • *20654* • *20655* • *20656* • *20657* • *20658* • *20659* • *20660* • *20661* • *20662* • *20663* • *20664* • *20665* • *20666* • *20667* • *20668* • *20669* • *20670* • *20671* • *20672* • *20673* • *20674* • *20675* • *20676* • *20677* • *20678* • *20679* • *20680* • *20681* • *20682* • *20683* • *20684* • *20685* • *20686* • *20687* • *20688* • *20689* • *20690* • *20691* • *20692* • *20693* • *20694* • *20695* • *20696* • *20697* • *20698* • *20699* • *20700* • *20701* • *20702* • *20703* • *20704* • *20705* • *20706* • *20707* • *20708* • *20709* • *20710* • *20711* • *20712* • *20713* • *20714* • *20715* • *20716* • *20717* • *20718* • *20719* • *20720* • *20721* • *20722* • *20723* • *20724* • *20725* • *20726* • *20727* • *20728* • *20729* • *20730* • *20731* • *20732* • *20733* • *20734* • *20735* • *20736* • *20737* • *20738* • *20739* • *20740* • *20741* • *20742* • *20743* • *20744* • *20745* • *20746* • *20747* • *20748* • *20749* • *20750* • *20751* • *20752* • *20753* • *20754* • *20755* • *20756* • *20757* • *20758* • *20759* • *20760* • *20761* • *20762* • *20763* • *20764* • *20765* • *20766* • *20767* • *20768* • *20769* • *20770* • *20771* • *20772* • *20773* • *20774* • *20775* • *20776* • *20777* • *20778* • *20779* • *20780* • *20781* • *20782* • *20783* • *20784* • *20785* • *20786* • *20787* • *20788* • *20789* • *20790* • *20791* • *20792* • *20793* • *20794* • *20795* • *20796* • *20797* • *20798* • *20799* • *20800* • *20801* • *20802* • *20803* • *20804* • *20805* • *20806* • *20807* • *20808* • *20809* • *20810* • *20811* • *20812* • *20813* • *20814* • *20815* • *20816* • *20817* • *20818* • *20819* • *20820* • *20821* • *20822* • *20823* • *20824* • *20825* • *20826* • *20827* • *20828* • *20829* • *20830* • *20831* • *20832* • *20833* • *20834* • *20835* • *20836* • *20837* • *20838* • *20839* • *20840* • *20841* • *20842* • *20843* • *20844* • *20845* • *20846* • *20847* • *20848* • *20849* • *20850* • *20851* • *20852* • *20853* • *20854* • *20855* • *20856* • *20857* • *20858* • *20859* • *20860* • *20861* • *20862* • *20863* • *20864* • *20865* • *20866* • *20867* • *20868* • *20869* • *20870* • *20871* • *20872* • *20873* • *20874* • *20875* • *20876* • *20877* • *20878* • *20879* • *20880* • *20881*

NOBODY HAS MORE TAB BOOKS THAN MUSIC DISPATCH!

ORDER FORM

QTY ARTIST	TITLE	ORDER#	PRICE	QTY ARTIST	TITLE	ORDER#	PRICE
NOTE FOR NOTE TRANSCRIPTIONS							
—	AEROSMITH - Greatest Hits. 15 hits, including: Walk This Way, Dude Looks Like A Lady, Sweet Emotion 00692015		\$17.95	—	ELVIS PRESLEY - Songbook. 18 songs, including: Heartbreak Hotel, Blue Suede Shoes, Hound Dog. 00692535		\$14.95
—	AEROSMITH - Pump 00660133		\$17.95	—	RATT - Dancing Undercover 00693912		\$17.95
—	BAD ENGLISH - Bad English 00660146		\$17.95	—	RATT - Invasion Of Your Privacy. 00693910		\$14.95
—	BADLANDS - Badlands 00660051		\$16.95	—	RATT - Out of the Cellar 00693911		\$17.95
—	BEATLES - The Beatles Guitar Book. 17 of their best. 00660140		\$14.95	—	RATT - Reach For The Sky 00693913		\$17.95
—	GEORGE BENSON - The Best Of. 15 songs, including: Breezin', Lady Love Me, On Broadway 00699041		\$16.95	—	RANDY RHODES - Songbook. Includes: Dee, Goodbye To Romance, S.A.T.O. 00660076		\$14.95
—	CHUCK BERRY - Greatest Hits. 17 of his best 00692385		\$14.95	—	ROBBIE ROBERTSON - Songbook. 00660060		\$17.95
—	BLACK SABBATH - We Sold Our Soul For Rock N' Roll. 00692200		\$17.95	—	JOE SATRIANI - Surfing With The Alien 00660071		\$14.95
—	BONHAM - The Disregard Of Timekeeping 00660138		\$17.95	—	STRYPER - In God We Trust. 00694180		\$16.95
—	BRITNEY FOX - Britney Fox. 00692652		\$16.95	—	TESLA - Mechanical Resonance 00660075		\$14.95
—	CINDERELLA - Long Cold Winter. 00692376		\$17.95	—	TESTAMENT - Practice What You Preach. 00660084		\$17.95
—	CINDERELLA - Night Songs. 00692375		\$17.95	—	U2 - The Best Of. 10 hits, including: Gloria, Sunday Bloody Sunday, New Year's Day 00694410		\$17.95
—	ERIC CLAPTON - Crossroads Vol. 1. 00692392		\$17.95	—	U2 - The Joshua Tree 00694411		\$17.95
—	ERIC CLAPTON - Crossroads Vol. 2. 00692393		\$19.95	—	VAN HALEN - 5150 00660074		\$14.95
—	ERIC CLAPTON - Crossroads Vol. 3. 00692394		\$19.95	—	VAN HALEN - OU812 00660073		\$16.95
—	ERIC CLAPTON - Journeyman. 00660139		\$17.95	—	VARIOUS ARTISTS - Metal Madness. 15 classics, including: Heaven Tonight, Lay It Down, You've Got Another Thing Comin'. 00660104		\$9.95
—	ERIC CLAPTON - The Best Of. 12 greats, including: After Midnight, Cocaine, White Room 00692391		\$17.95	—	VARIOUS ARTISTS - Rock Superstars. 20 blockbusters Boys Are Back In Town, Foxey Lady, Layla. 00660107		\$12.95
—	ALICE COOPER - Trash. 00660127		\$17.95	—	STEVIE RAY VAUGHAN - In Step. 00660136		\$17.95
—	DEF LEPPARD - High 'N' Dry/Pyromania. 00692440		\$17.95	—	STEVIE RAY VAUGHAN - Lightnin' Blues 1983-1987. 24 songs including: Couldn't Stand The Weather, Pride and Joy, Scuttle Buttin'. 00660058	\$19.95	
—	DEF LEPPARD - Hysteria. 00692430		\$17.95	—	FRANK ZAPPA - Guitar Book. 22 tunes from 8 albums 00704325	\$19.95	
—	DIO - Lock Up The Wolves. 00660175		\$18.95	—	W.A.S.P. - The Headless Children. 00660054	\$17.95	
—	GUNS N' ROSES - Appetite For Destruction 00660078		\$14.95				
—	JIMI HENDRIX - Are You Experienced? 00692930		\$19.95				
—	JIMI HENDRIX - Axis: Bold As Love. 00692931		\$19.95				
—	JIMI HENDRIX - Electric Ladyland. 00692932		\$24.95				
—	JIMI HENDRIX - Variations On A Theme: Red House. 00660024		\$17.95				
—	BUDDY HOLLY - Songbook. 15 classics, including: It's So Easy, That'll Be The Day, Peggy Sue. 00660029		\$16.95				
—	IRON MAIDEN - Powerslave/Somewhere In Time 00693096		\$17.95				
—	IRON MAIDEN - Seventh Son of a Seventh Son. 00693097		\$17.95				
—	IRON MAIDEN - Songbook. Including Killers, Iron Maiden, Number Of The Beast, Peace Of Mind. 00693095		\$19.95				
—	ERIC JOHNSON - Songbook. 12 of his best! 00660147		\$17.95				
—	JUDAS PRIEST - Metal Cuts. 15 songs, including: Heading Out To The Highway, You've Got Another Thing Comin'. 00693186		\$17.95				
—	JUDAS PRIEST - Ram It Down. 00693187		\$17.95				
—	JUDAS PRIEST - Vintage Hits. 15 songs, including: Hell Bent For Leather, Living After Midnight, Metal Gods. 00693185		\$17.95				
—	B.B. KING - Songbook. 20 classics, including: Ask Me No Questions, Lucille, So Excited. 00660050		\$17.95				
—	KIX - Blow My Fuse. 00660068		\$17.95				
—	LYNYRD SKYNYRD - Songbook. 15 hits, including: Free Bird, Gimme Three Steps, Whiskey Rock-A-Roller. 00693412		\$17.95				
—	YNGWIE MALMSTEEN - Eclipse. 00660174		\$17.95				
—	YNGWIE MALMSTEEN - Marching Out. 00694756		\$17.95				
—	YNGWIE MALMSTEEN - Odyssey. 00660001		\$17.95				
—	YNGWIE MALMSTEEN - Rising Force. 00694755		\$17.95				
—	YNGWIE MALMSTEEN - Trilogy. 00694757		\$17.95				
—	METALLICA - ...And Justice For All. 00660072		\$16.95				
—	METALLICA - Master Of Puppets. 00660079		\$14.95				
—	VINNIE MOORE - Time Odyssey. 00693495		\$17.95				
—	NIGHT RANGER - 7 Wishes. 00693632		\$14.95				
—	OZZY OSBOURNE - Songbook. Includes: Crazy Train, Flying High Again, Mr. Crowley. 00660080		\$19.95				
—	OZZY OSBOURNE & RANDY RHODES - Tribute. 00660077		\$16.95				
—	PINK FLOYD - Early Classics. 13 songs, including: Eclipse, Money, Us And Them. 00693800		\$17.95				
—	POISON - Flesh & Blood. 00660188		\$18.95				
—	POISON - Look What The Cat Dragged In. 00693865		\$14.95				
—	POISON - Open Up & Say... Ahh. 00693866		\$17.95				
—	POLICE - The Best Of. 19 hits, including: King of Pain, Every Breath You Take, De Do Do Do, De Da Da Da. 00693864		\$14.95				

Call or write for a full catalog of our notes & tab books
— including Easy & Bass series!

To order by phone, call
TOLL FREE:
1-800-637-2852
M-Th 9AM-8PM (CST)
F 9AM-5PM

SUB-TOTAL

TAX

(WI residents add 5% sales tax
MN residents add 6% sales tax)

POSTAGE & HANDLING
(\$0-25.99 \$3.50 \$26-40.99 \$4.50
\$41-60.99 \$6.00 \$61+ \$9.00)

TOTAL

CHECK/MONEY ORDER ENCLOSED
(Make checks payable to Music Dispatch)

Charge to my Visa MasterCard Amer Exp Discover

Exp. Date

Account No.

Cardholder's Signature

Ship To: Name

Address

City

State Zip

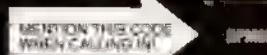
Clip out and mail this ad to:

MUSIC DISPATCH

P.O. Box 13920
Milwaukee, WI 53273

MONEY BACK GUARANTEE
We'll be happy to refund your purchase if you are not completely satisfied. Simply return the books to us within 30 days and we will send you a complete refund.

To order by phone, call **TOLL FREE: 1-800-637-2852**
M-Th 9AM-8PM, F 9AM-5PM (CST)



JIMMY PAGE

Continued from Page 88

during the time that I had spent prior to the Yardbirds doing studio work, I'd been on so many sessions where drummers had played really well. And the rhythm section, which is the bass and the drums, two guitars, were always stationed by the drum kit, you see, and you could hear the drums sounding really good. And then go in the control box to hear the playback—that's if they let you in—and they'd just sound like cardboard boxes. So that was one thing I was really, really sure about; the drums had to breathe. Instead of being stuck in a little booth, they'd have to breathe to get all the harmonics from them. And that initial idea just kept increasing. We'd try the drums in any area that made them sound really full. Of course this hallway was ideal.

Were there any other innovations you can think of that you came up with in the studio? Yeah loads. Backwards echo was one that I invented at the time. And then the engineer said it couldn't be done. Well I knew it could be done, because I'd actually suggested it before, on a Yardbirds track. I don't think it even came out. The producer at the time put this brass on it, and it sounded shocking. It was awful. And I said, "Why don't you try this idea?" and it was backwards echo. Reversing the tape, recording the

echo and then putting it 'round the right way again so that the echo would precede the signal. The engineer, Glynn Johns, said, "This won't work, it's impossible." I said, "Will you do what I'm telling you to do? Just do it." And, of course, when we put the tape 'round the right way again and played it back, he was grudgingly moving the fader up and you could hear this fantastic sound. It was only really employed on that album, on the end of "You Shook Me." But he was really grudging about it and didn't like the idea at all. He managed to employ it later on a Stones album, I might add. But I used this backwards echo technique on a lot of stuff. And so were lots of things, like phasing, and the combination of them is the important thing.

Makes it seem sort of like cheating now, I guess, with all the boxes where you're just pushing buttons and all these things happen.

That's right, but I think we probably had a lot to do with that, because of these ambient drum sounds, for instance. People didn't want to have to go around through thousands of different rooms and halls and train stations to check it out. It's much easier to have it in a little box. It makes it easier for all of us, too. Robert says that in spite of his lyrics and melodies, that yours was really the main

role in Led Zeppelin. How do you feel about a statement like that coming from another band member?

Well, I guess it's true, because I was the one organizing it and writing a huge percentage of the initial tracks. But even in saying I was the driving force, obviously, you only have to listen to what everyone else did to see that their contributions were incredible.

What was it about Indian music that appealed to you as a source?

The science behind it, I guess. It became so complicated that I had to give up on it eventually, but the system of bending notes and the intervals between the semi-tones, and then the timing of the ragas. This was where I first came across all these things being in sevens and nines and elevens. I did a lot of work on that.

What would be a good example for people to hear an Indian influence?

I guess "Black Mountain Side." I call that my CIA—Celtic roots, Indian and Arabic. "Page's CIA." But that's like the fusion of all those different things. I could relate first movement of a raga—I could see lots of parallels of blues to that, the bending notes and the amount of intervals that they could bend and everything.

Were those things commonplace on the radio or did you have to go searching for them?

You could get them on the radio. For instance, France has got a big population there, and you could pick it up if you had a reasonable radio.

Why do you think so many people seem to be ignorant of the role of acoustic music with Led Zeppelin?

I don't know. It depends on how familiar they are with the band and with the actual albums. Obviously, the songs which are heavy riff-based are the ones which we're the most known for along with, of course, "Stairway to Heaven," which starts on acoustics, so there we are.

I was wondering if there was a song where you felt Robert had come into his own? You said when he started out, he was just kind of filling in. But was there a place where you felt like, 'Okay, you've got the ball now'?

Well, I'm pleased you've asked that, because it was on the second album: we had a number which was untitled at the time, but later became "Thank You." As I said, at that point I'd been putting in lyrics as well, and he said, "Can I have a crack at this one on my own?" I said, "Sure thing," and that one he wrote all the lyrics to on his own. Of course, once we got to "Stairway" that was it. He was in full flight. Not that he hadn't been in full flight before, but that was it.

Was that a relief for you, that you felt you could just leave the lyrics to him?

Right from the beginning I'd encourage

"THE VINTAGE NEWS"

THE VINTAGE NEWS

4 QUARTERLY ISSUES

ACCURATE DESCRIPTIONS

MONTHLY UPDATES

ALL FOR \$10.00

Send your check, money
order, or call in your credit card to:

MANDOLIN BROTHERS, LTD.

629 Forest Avenue, Staten Island, NY 10310

(718) 981-3226

Mechanics of Metal™

A SOUND AND ORGANIZED APPROACH
TO MASTERING THE GUITAR



* No music reading necessary

* Written & performed by BFT graduate & award winner

* Includes 100+ exercises, 100+ chords, 100+ scales

* Covers styles of Lynch, Sabbath, Van Halen,

Scorpions, Kiss, Judas Priest, Motley Crue, etc.

A well structured & explanatory catalog of all those neat things based on recent, very thorough & comprehensive, an extensive exposition.

— *Guitar World Magazine*

A comprehensive survey of licks & tricks, and a solid music theory background. Recommended. — *Guitar Player Magazine*

An amazing collection of every technique you might employ in any metal tune.

— *Guitar World Magazine*

Lesson 1: Metal Chord Guide—Covers every chord used in today's rhythms: power chords, triads, thirds, octave chords, open power chords, passing chords, alternate tunings, suspensions, etc. Plus chord theory construction formulas, voicings, inversions. \$14.95

Lesson 2: Total Scales & Modes—From blues scales to exotic scales used by today's metal & neo-classical masters: pentatonic, major scale, natural minor, harmonic minor, melodic minor, diminished, wide-stretch extended scales, dorian mode: phrygian, Spanish phrygian, melodic, etc. Also covers chords & keys each scale is played over. Plus music harmony & theory. \$21.95

Lesson 3: Technique & Exercises—16 exercises outline an organized practice regimen to build lightning fast picking & a flawless first hand. Plus all aspects of proper technique & timing. \$21.95

Lesson 4: Tricks—Covers every way imaginable to get harmonics, every possible variation for 2-hand tapping, combining tapping & scales, 6-finger tapping, left-hand slide, right-hand plays behind left, many other 2-hand techniques, whammy bar, falling guitar, raking, slapping, weird noises, effects devices, more. \$24.95

Lesson 5: 100 Versatile Licks & Runs—A terrifying encyclopedia of ascending, descending & repeating-type runs: 20 pentatonic & blues licks, 20 major scale & modal licks, 20 harmonic & melodic minor licks, 20 diminished licks, 20 chromatic & open string licks. All in tablature. \$29.95

In U.S. & Canada—add \$2.50 postage when ordering one lesson. Add \$1.00 each additional lesson. Order all 5 lessons & the postage is free! N.Y. State residents add 8 1/4% sales tax per lesson.

Foreign orders welcome—send U.S. Funds only & add \$5.00 when ordering one lesson. Add \$1.00 each additional lesson.

P.O. Box 162, Dept. B., Howard Beach, N.Y. 11414

ДАЙТЕ МНЕ XLs

(Get Me XLs)



Asked For By Name Worldwide.

D'Addario®
New York City • Chicago • Los Angeles • Atlanta • Dallas • N.Y.C. • N.Y.L.

Since 1924

GUITARS & AMPLIFIERS

AOA • GIBSON • PAUL REED SMITH • FENDER • TOBIAS • VALLEY ARTS • C.F. MARTIN
 GUILD • KRAMER • MARSHALL • GRETSCH • ALEMIC • MESA BOOGIE • RANDALL • ARIA
 HARTKE • IBANEZ • B.C. RICH • M. BERNARD • BOSS • T.C. ELECTRONICS • DOD • ART
 D'ADDARIO • EARTH 3 • OVATION • SAMSON • KEN SMITH • ROLAND • TAKAMINE • GHS
 TUBE WORKS • ERNIE BALL • DIMARZIO • WARMOTH • SCHALLER • PRO CO • FODERA
 TRACE ELLIOT • SEYMOUR DUNCAN • MOTOSOUND • WHIRLWIND • BASS COLLECTION
 DUNLOP • GROOVE TUBE • WARWICK • BARTOLINI • DOBRO • CHARVEL • JACKSON
 MOUSE • MORLEY • RAMIREZ • ROCKTRON • RICKENBACKER • SCHOLZ R&D • SWR
 STEINBERGER • YAMAHA • WD • ANTONIO LORCA • DEAN • KAFLER • BLADE • HIP SHOT
 SPERZEL • HEARTFIELD • SPECTOR • JUL • ELECTRO VOICE • CELESTION • SOLDANO
 DEAN MARKLEY • MOHNER • HAMER • CHAPMAN STICK • SIGMA • EPIPHONE • HERADE
 STATUS • DIGITECH • ZOOM • GALLIEN KRUGER • E-BOW • CHANDLER • REUNION BLUES

Everything you need to play any fretted or fretless instrument, all backed by a full manufacturers warranty plus the Sam Ash guarantee. All of our award winning salespersons are guitar players who know, own & use the products they sell. They're on hand to answer all of your questions. 8 great locations in & around New York City. Worth the trip and definitely worth the call.

CALL OPERATOR FOR TOLL FREE NUMBER

Add Your Name To Our Mailing List!

Sam Ash Music • Dept. GFPM • P.O. Box 9047 • Hicksville, NY • 11802-9047

**LEARN THE ART OF RECORDING**

THE RECORDING WORKSHOP IS THE WORLD'S LEADING SCHOOL FOR "HANDS-ON" TRAINING IN MUSIC RECORDING TECHNOLOGY. IN OUR INTENSIVE, 5-WEEK PROGRAM, YOU'LL LEARN THE CREATIVE OPERATION OF PROFESSIONAL RECORDING EQUIPMENT. WE'LL TEACH YOU THE JOB SKILLS NEEDED TO SUCCESSFULLY START YOUR CAREER AS A RECORDING ENGINEER, PRODUCER OR STUDIO MUSICIAN.

- 6 STUDIOS FILLED WITH THE LATEST EQUIPMENT. DIGITAL RECORDING TO HARD DISK, DAT MASTERING, AUTOMATED MIXING, MIDI AND MUCH MORE
- SMALL CLASSES, PERSONAL ATTENTION
- NO PREVIOUS EXPERIENCE REQUIRED

- INTENSIVE, 5-WEEK PROGRAM GIVES YOU MORE QUALITY, IN-STUDIO EXPERIENCE THAN MOST LONG-TERM SCHOOLS
- JOB/INTERNSHIP PLACEMENT ASSISTANCE
- FINANCIAL AID AVAILABLE
- LOW-COST, ON CAMPUS HOUSING

FOR FREE BROCHURE, PLEASE CALL OR WRITE TODAY

THE RECORDING WORKSHOP

1-800-848-9900 1-614-663-2510

455-E MASSIEVILLE ROAD, CHILlicothe, OHIO 45601

OHIO STATE BOARD OF SCHOOL AND COLLEGE REGISTRATION #80-07-05967

© 1989 THE RECORDING WORKSHOP



him to write more and more, so it's obvious that I wanted him to do the lyrics, really. Was the lack of putting out singles more of a business decision or was that something that the band wanted so that people would concentrate more on the album itself?

We never really went in for writing singles as such, and getting entrapped in that whole situation. And that's a fortunate thing really, 'cause therefore that gave you the scope to make every album different without having to think, "What's the next single?" But, there were some promotional singles released basically for areas in the states where they only have, for instance, an AM station, and it just made people aware that the band had a new album out.

I think everyone understands that there really can't be a Led Zeppelin without all four of the original members, but is there any possibility of collaborations between either you and Robert or you and John Paul or anything like that?

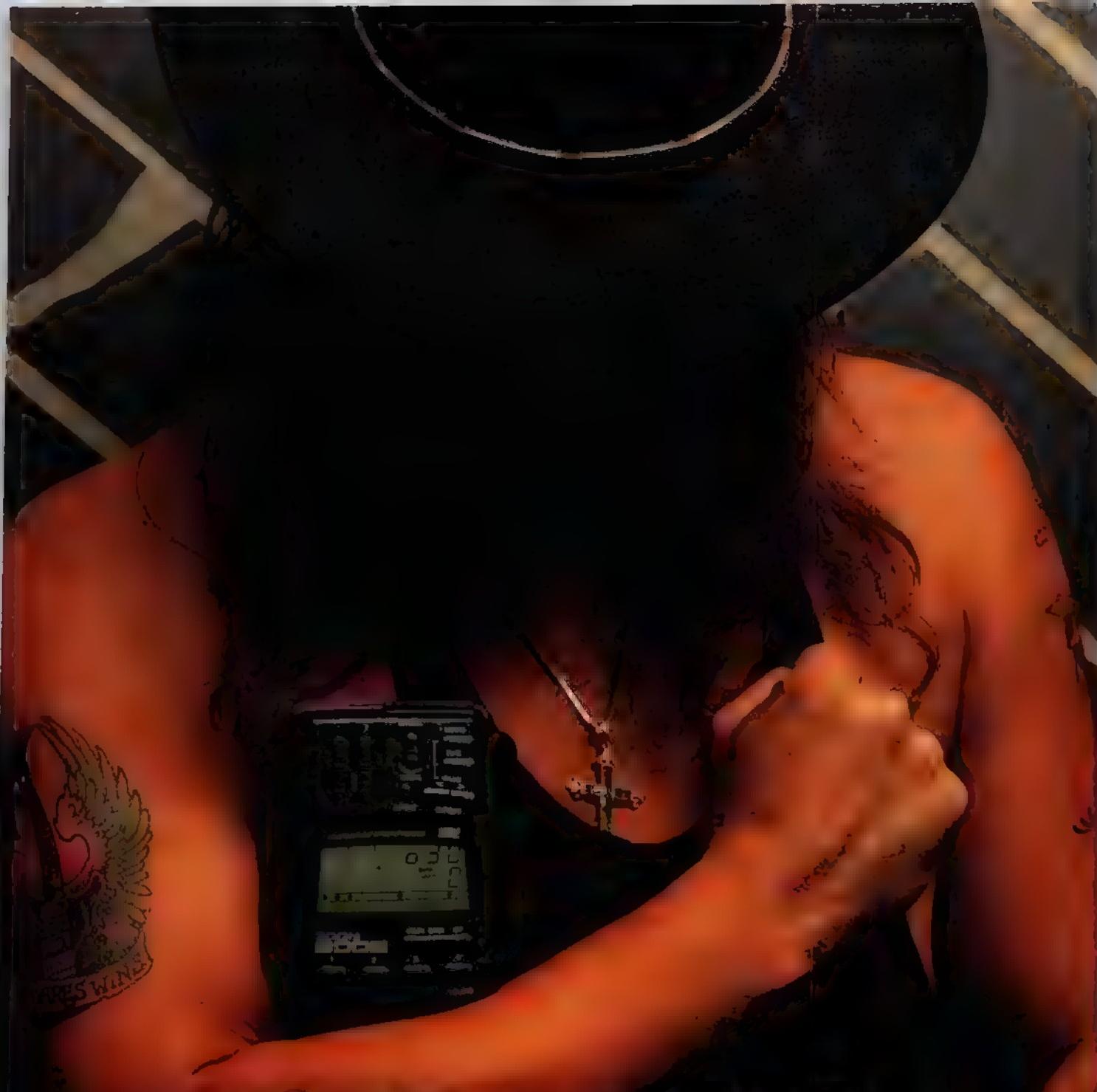
Well, we've collaborated in the past. I played on John Paul Jones' filmtrack, *Scream for Help*. And I played on a couple things of Robert's on *The Honeydrippers*, and on "Heaven Knows" and "Tall Cool One," and he sang on my albums, so, we've collaborated. And what's Jimmy Page doing in 1991, or '92?

What he was doing just prior to this whole project is getting his material together for an album. I've got about two-thirds of that done now.

Is this gonna be like *The Outrider* project, as far as material and personnel? No, as far as the material, it's totally different. This is gonna be far more accessible. There'll be a good four tracks on it which will hold up for radio play, and then the rest of it I can play around and be more experimental. But I'm quite pleased with the way it's gone so far. *The Outrider* was made up in the studio, which was a bit foolhardy, really, but there we are taking risks. This time it'll be a calculated risk.

What do you think it is about the Zeppelin music that makes it so timeless? Zeppelin hasn't gotten 'muzaked' like a lot of people. It still seems current, and there's kids growing up on it now. Have you ever been able to pin-point why that's so?

I get asked this question a lot. How do you put new light on that one? Obviously, it just hits people in a particular spot, I guess, and it's the right one. The most rewarding part of it for me, talking about it now, is the fact of having been part of music like that, which has stood up to the test of time. Every musician hopes that their music will hold up, and that, along with having been part of a fabulous band in the bargain, is wonderful. ■



Who's Zooming?

A lot of famous (and not so famous) guitarists are playing the ZOOM 9002 multi-effects processor. They're using its arsenal of rack-quality digital effects in all kinds of recording, live performance and practice situations.

Here's a famous ZOOM player. He loves his 9002 so much, he even let us hide his well-known identity so you could guess "Who's Zooming?" and win a great prize.

Send us the correct name of the mystery ZOOM endorser. If we pick your entry, you'll win a ZOOM 9002 Multi-Effects Processing System of your very own!

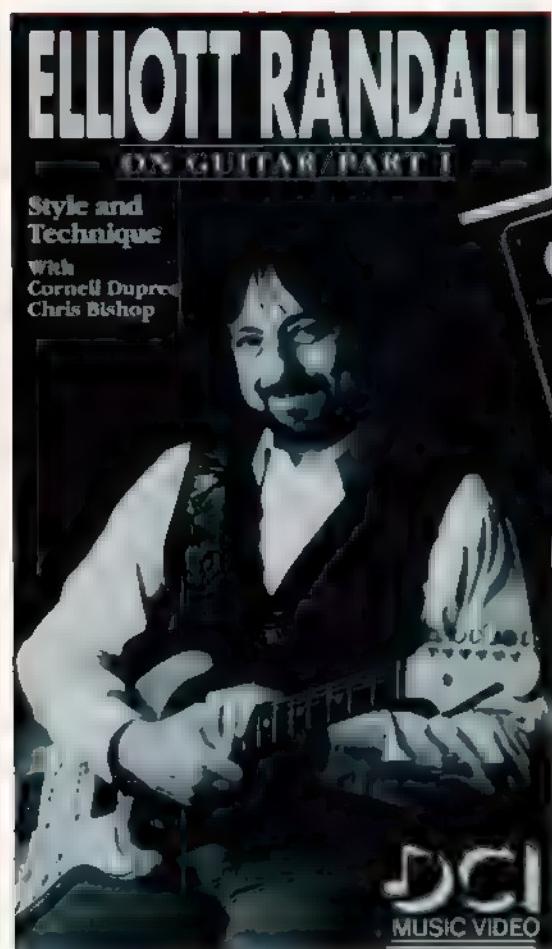
Don't hesitate. Win the "Guess Who's Zooming?" contest and you could be ZOOMING too.

ZOOM

365 Oyster Point Boulevard, Suite 7, South San Francisco, CA 94080

Send your entry to the "Guess Who's Zooming?" Contest at the above address.
Contest void where prohibited. Entries limited to U.S. residents only. No purchase necessary.
Only one entry per person. Entries must be postmarked no later than April 30, 1991.

NEW PRODUCTS



DCI MUSIC VIDEO

DCI Music Video is happy to announce the release of a new video with Elliott Randall entitled **ON GUITAR PART 1**. The video also features the talents of guitar legend Cornell Dupree and bassist Chris Bishop, as they join Elliott for some outstanding trio and duo performances. **ON GUITAR PART 1** provides an opportunity to develop the skills necessary to help the viewer express his/her own ideas and develop an individual style. Elliott explains and demonstrates many of his personal technique tips, including picking, warm-up exercises, natural sound effects, tremolo, muting, and bending. The viewer will also learn how to create exciting solos through song analysis, plus Elliott's ideas on octaves and string customizing.

DCI MUSIC VIDEO
541 AVENUE OF THE AMERICAS
NEW YORK, NY 10011

FAST FINGERS

The Fast Fingers Company introduces simple weighted rings for guitar players, designed to increase speed dexterity and accuracy. There are four weighted rings to a set, medium gauge guitar picks, complete instructions, exercise program, and gold monogrammed case. Fast Fingers retail for \$6.95 per set of four and are manufactured in six different colors.

THE FAST FINGERS CO
279 COURTDALE AVE
COURTDALE PA 18704



KAWAI

The GB-2 Session Trainer joins the GB-1 in the Kawai line of practice tools by offering more complete arrangements. Higher quality sounds, programmability, MIDI and much more. The most noticeable difference apparent in the GB-2 is the greatly improved sound quality - actual PCM samples and synthesis provide drum, bass, keyboard and a surprisingly realistic guitar chord backing. Forty-eight internal programs using complex chords and arrangements span many musical styles and each can be played in any key or tempo desired, enabling the user to hone his soloing technique. The GB-2 allows user song programming which allows original or cover songs to be loaded in manually or via MIDI from a sequencer or computer. Suggested retail price of the GB-2 is \$349.

KAWAI AMERICA CORP
2055 E. UNIVERSITY DR
COMPTON, CA 90224



BILLY SHEEHAN'S BASS HITS!

BILLY SHEEHAN BASS SECRETS (83 minutes)

Let Billy Sheehan - Bass virtuoso behind *MR. BIG*'s colossal sound - show you just how he does it with this insightful instructional and performance video featuring:

- Includes exclusive live and studio performances of four Sheehan classics: "Addicted To That Rush," "NV43345," "Rock 'N Roll Over" and "Merciless".
- Two songs performed with *MR. BIG*'s ace drummer, Pat Torpey!
- Complete note-for-note tablature transcriptions to "Rock 'N Roll Over" and "Merciless" so you can play along with Billy!

AND:

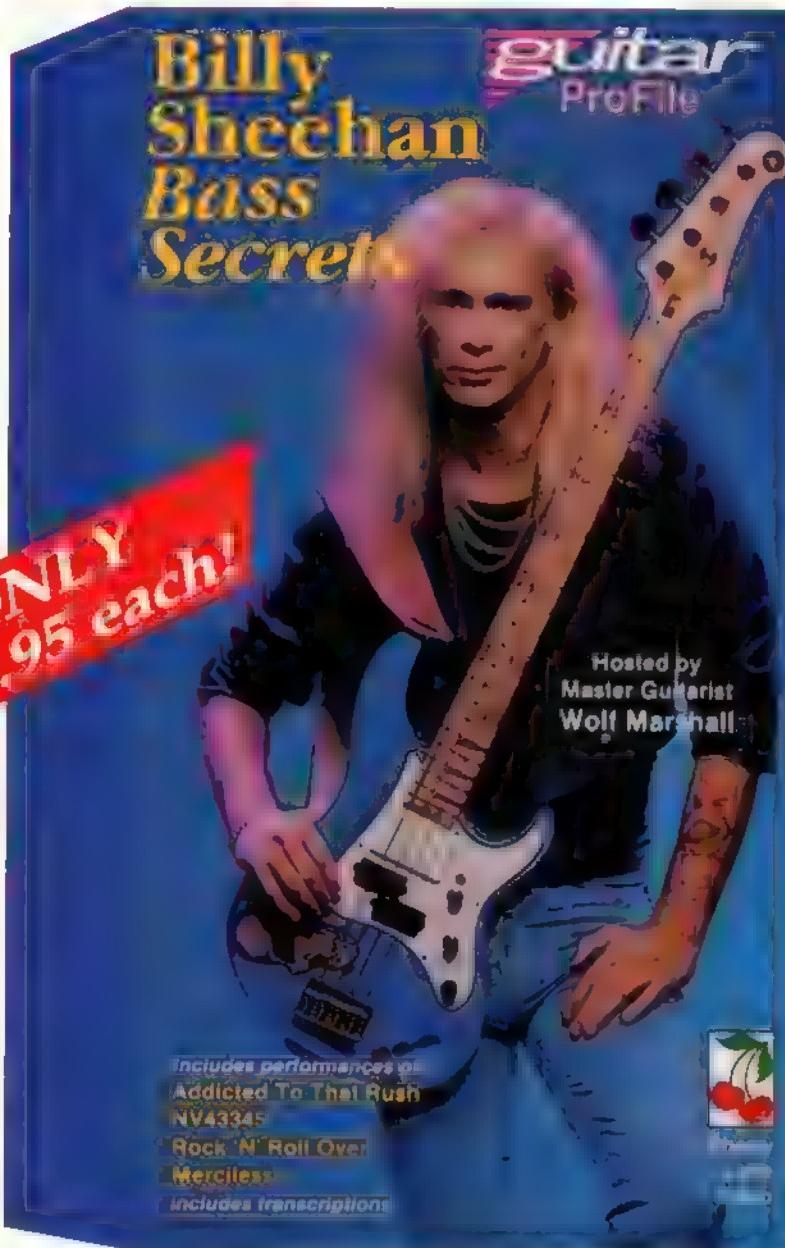
BILLY SHEEHAN ON BASS (83 minutes)

Featuring:

- Rare and never-before-seen live concert performances.
- An unbelievable 6-minute bass solo.

A bass player's dream come true! Billy demonstrates many of the original bass techniques that he has developed over the course of his amazing career.

ONLY
\$24.95 each!



Dealer inquiries welcome - please call Cherry Lane Video: 914-935-5285.

To charge by phone (Visa or MasterCard)
call **1-800-331-5269** 9 AM - 5 PM
EST Mon. - Fri.

NOTE: NY, NJ, and CT residents add sales tax. Add shipping charges as follows: for orders shipped within U.S. \$3.50; Canada \$5.00. Other foreign orders \$3.50 plus \$4.00 per item. Make payment in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

or mail this order to:
MAIL BOX MUSIC
PO Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:
100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.

Please rush my order as listed:

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Check/Money Order enclosed payable to **MAIL BOX MUSIC** • P.O. Box 341 • Rye, NY 10580
Charge my Visa MasterCard

Expiration Date _____

Cardholder signature _____

Please send me a FREE catalog.

SPECIAL OFFER!
Order both videos and pay only \$44.95!

Please send me ____ copies of **BILLY SHEEHAN BASS SECRETS** (CLV053-VHS only) at \$24.95 each plus shipping & handling.

Please send me ____ copy(s) of **BILLY SHEEHAN ON BASS** (CLV052-VHS only) at \$24.95 each plus shipping & handling.

Please send me ____ copy(s) of your special 2-PACK OFFER (CLV054-VHS only) for only \$44.95 plus shipping & handling.

Subtotal

NY, NJ, CT & TN sales tax

Shipping

U.S. \$3.50, Canada \$5.00

Total

351

Available in Europe: Music Sales Limited, Newmarket Road, Bury St Edmunds, Suffolk, England IP33 3YB
Telephone: 0284-702600

Musician's Friend

And Tons More
Name Brand Music Products.

FREE Music Equipment Catalog

Check out the Musician's Friend catalog before buying your next guitar, amp, rack effect, or any music product:

- 64 pages of the latest gear available — the newest up-to-date information.
- Detailed photos, complete descriptions and technical specifications on hundreds of name brand products.

You get more value shopping Musician's Friend

- Toll-free product advice, ordering, and customer service.
- Extended shopping hours in the convenience of your own home
- Satisfaction Guaranteed.
- Full 30-day return privileges.
- Huge selection of the most sought after gear, including top names like ART, Digitech, Marshall, Korg, Fostex, Tascam, Rockman, Jackson, EV, JBL, Hartke, Gallien Krueger, Lexicon, Seymour Duncan, and many more!

Call or send this coupon now
for your FREE Catalog.
(An \$8.00 value for one year).

503-772-5173

Be sure to mention GFPM when calling.

Name _____

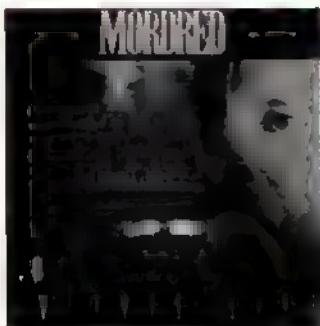
Address _____ Apt. # _____

City _____ State _____ Zip _____

Musician's Friend

P.O. Box 869, Dept. GFPM,
Eagle Point, OR 97524

★ CHOICE OF THE MONTH



IN THIS LIFE

Mordred ■ Noise International

PERFORMANCE Funky thrashing, HOT SPOTS "In This Life," "High Potency" and "A Beginning/Falling Away". BOTTOM LINE Mightily extending the musical melting pot

Mordred brings together a host of wide-ranging, stylish elements on its second album, *In This Life*, creating a Gothic funk-thrash that pushes the melting pot trend in rock further toward the edge. The album's music is far from the very heavy metal Mordred initially created. The band has transformed itself into a precision martial arts master of funk and thrash moves, with only Art Libo's very active bass an original Mordred part. The new sound comes replete with Scott Holderby's arch, punkish vocals, James Brown-in-hell rhythm slashing, a lubricating dose of turntable noise, and first-round knock-out lead playing from two guitarists whose style, technique and attitude deserve immediate attention. Amidst the trash guitar textures and manic but liquid funkish beats, Danny White and Jim Sanguinetti create consistently stunning leads that root around deep inside Mordred's tunes. The leads continually combine speed, substance emotion and melodicism without ever overpowering the band's neo-gnarly intent or show-boating. And White and Sanguinetti aren't the only reasons to search Mordred out, which makes the total impact of *In This Life* all the more concussive and vital.

snacker's delight of bands known and unknown.

Metallica drummer Lars Ulrich got together with Geoff Barton of British metal magazine *KERRANG!* to compile this look back at a mostly forgotten period in heavy metal music. The result is a nonstop, freewheeling extravaganza of metal from pre-pubescent thrash to Gothic atrocity, performed by bands whose biggest asset was an unabashed love for loud, crashing drums and guitars. The period covered, Fall 1979 to Fall 1981, produced music by a host of English bands that went largely unnoticed stateside, except by die-hard bangers like Ulrich. Only the desperate were aware of bands like the anti-anti Venom, or the hook-mashing Hollow Ground, but *NWOBHM* allows us a glimpse of that once vital but hidden scene. The 24-cut set (30 on CD) provides early takes on the careers of players like Vivian Campbell and Janick Gers, and bands like Def Leppard and Iron Maiden. The latter's previously unreleased version of "Sanctuary" is an expected highlight, but there are many unanticipated thrills, too, from the pure romping energy of Raven to the extended melody and twin-guitar glory of Trespass. No frills, no fancy recordings but pure metal life from the past of a music finally getting due respect.



A LITTLE AIN'T ENOUGH

David Lee Roth ■ Warner Bros.

PERFORMANCE Expectedly beefy; HOT SPOTS "Tell the Truth," "The Dogtown Shuffle" and "Hammerhead Shark". BOTTOM LINE Same old Dave, cool new multiple-personality band

David Lee Roth may never have had an original musical idea in his life, but the sheer extravagance of his big, greasy personality has always made his music entertaining. *A Little Ain't Enough*, Roth's fourth solo record, and first in three years, is full of the singer's sleazy charm, body-moving rock muscle, and enough Van Halen and Aerosmith licks to pass him off as a Vegas impressionist. It works, though, because his new band is graced by two distinctive guitarists, in the modern speed-finesse artistry of Jason Becker and the established centrist stylings of Steve Hunter. The album's beginning is dominated by energetic but dull hard rock until Hunter's songwriting influence takes over, beginning with the suave, jazzy groove of "Tell the Truth," complete with stunning lead fills. Suddenly the record springs to life "Baby's on Fire" is a hoary funk fust, while "Sensible Shoes" is a rattling country blues stroll exuding Roth's show-biz style. The al-



NEW WAVE OF BRITISH HEAVY METAL '79 REVISITED

Various Artists ■ Metal Blade

PERFORMANCE: Freewheeling, HOT SPOTS Many, including Sweet Savage, Iron Maiden, Hollow Ground, Jaguar, Venom, Trespass and Holocaust, BOTTOM LINE A metal

Who says you can't mix the Classics with Heavy Metal



The best sounds of the 60s plus today's Heavy Metal.

DOD has gone to the roots of 60s Hard Rock and today's Heavy Metal to bring you the best sounds from both eras.

The FX 52 Classic Fuzz duplicates the sounds of the best 60s distortion boxes such as the Big Muff and the Fuzz Face. Definitely a must for musicians looking for a more nostalgic sound.

The FX 53 Classic Tube duplicates the warm, smooth distortion and long, singing sustain of the classic 60s amp stack sounds made famous by superstars like Jimi Hendrix and supergroups like Cream and Led Zeppelin.

The FX 58 Metal Maniac is a must for Heavy Metal masters. With lots of hard-edge distortion and sustain, the FX58 delivers the head-banging sound demanded by today's metal mavens.

The FX 59 Thrash Master screams over the edge with overwhelming distortion and super-edgy tone for raging speed freaks who only live for hyper-speed solos and warp-speed beat. The Thrash Master is for dealers in death and destruction only.

Try them out at your DOD dealer today!



America's Pedal

THE VINYL SCORE

burn ends with the Hunter-devised mood of "The Dogtown Shuffle" and two Becker tunes that are juicy hunks of boogie, on which the guitarist gets to go nuts. With its cool two-man tack, the album becomes a guitar feast that almost overwhelms Ninja Dave's ego.



BACK FROM RIO

Roger McGuinn ■ Arista

PERFORMANCE. Steadfastly ringing; HOT SPOTS. "Someone to Love," "The Time Has Come" and "You Bowled Down". **BOTTOM LINE** The return of a one-of-a-kind guitar sound

Yes, he's back. Amidst an onslaught of Byrds nostalgia surrounding the release of a fine four-CD retrospective (Columbia) and the band's induction into the hall of fame that is the Rock 'n' Roll Hall of Fame, big Byrd Roger McGuinn has made his first solo album in a decade. Returning with him is one of the most unique sounds in rock, McGuinn's ringing 12-string Rickenbacker guitar and strain-

ing, twangy vocals. *Back From Rio* sparkles like a tinsel tree, lit up by chiming guitars and rich vocal arrangements that both recall the classic Byrds sound and add a fresh chapter to McGuinn's career as troubadour. He's strongly supported by light, popping band work and several songs from rockers he's influenced, like Tom Petty and Jules Shear. Whether as a part of a shower of guitars on Elvis Costello's "Suddenly Blue" or in an intentionally fumbling solo tribute to "Eight Miles High" on the silly but rocking "Car Phone," the ringing overtones of McGuinn's rhythm guitar still gush with a vital spirit and life that is utterly distinctive through this umpteenth comeback. No doubt he'd make a great Wilbury, too.



WITHIN THE VEIL

Fear of God ■ Warner Bros.

PERFORMANCE. Disturbing and nightmarish; HOT SPOTS: "Betrayed," "Drift" and

"White Door"; **BOTTOM LINE** A debut of mesmerizing grimness

Fear of God is scary. Death, dire predictions and demonic guitar have become the order of the day in many metal circles, but Fear of God has given its grim, disturbing music a chilling, poetic feel unlike any other. The nightmarish sweep of *Within the Veil* is led by dramatic vocalist Dawn Crosby and the herculean guitar of Michael Carino. Crosby's brutally elegant lyrics of betrayal and desolation are sung in an electrifying manner that blends emotional catharsis with surreal calm, bringing to mind the likes of Patti Smith, Exene Cervenka and Siouxsie Sioux. Carino's songs are built upon ghostly, expansive arrangements filled with intricate thrash-edged guitar parts that intensify the dreamlike atmosphere of Crosby's words. Within this density Carino also displays cutting solo nerve, ripping off fat, contorted solos that are both an aural relief from Crosby's afflictions and a knife in her side. Nowhere is the band's grimly hypnotic approach more convincing than on the record's final two cuts, the poetic cloud of "White Door" and the explosive futile rush of "Drift." The combination of Carino's expressive guitar parts and Crosby's bleak, black singing makes you wonder whether Concrete Blonde took a wrong turn into hell.

VOL. 3

Traveling Wilburys ■ Wilbury/Warner Bros.

PERFORMANCE Chummy like brothers HOT SPOTS. "She's My Baby," "New Blue Moon" and "Where Were You Last Night?"

DAVE LARUE (STEVE MORSE BAND) - "For me these tapes are a great source of new ideas. Well laid out and easy to learn provide a good month's worth of work!"

RANDY COVEN - "The guy doesn't stop. He's mastered just about every technique. Most important is that he is a great teacher. And that's good for you. Check it out. I did!"

JAMIE BAKER (BIT GRADUATE) - "With SUPERCHOPS 4 BASS, my technique and vocabulary have improved tremendously!"

GUITAR WORLD - Based on lesson #1, this series may turn out to be a very valuable tutorial for ALL bassists."

WALLY VOSS (MALMSTEEN, MacALPINE) - "It's ridiculous how great these tapes are! I've learned alot from both the Int./Adv. and Adv./Pro lessons."

BILL DICKENS (RAMSEY LEWIS) - "These lessons are excellent and have an incredible amount of information on them. I highly recommend them to players on any level!"

ROY VOGT (DICKIE BETTS, JERRY REED, BASS INSTRUCTOR BELMONT COLLEGE, NASHVILLE) - "I recommend the SUPERCHOPS 4 BASS lessons to all of my students unconditionally. PS - I use the Adv./Pro tapes myself!"

GUITAR SCHOOL - "By far the best and most informative bass video we've ever seen!"

JERRY DIXON (WARRANT) - "These tapes are an easy way to get better quick!"

ADRIAN DAVISON - "Beaver Felton provides an excellent foundation for any aspiring bassist!"

JOHNNY LEE MIDDLETON (SAVATAGE) - "These tapes have taught me a bunch - A must for any rock bassist!"

TUFF SAID!

*BEAVER FELTON uses Canon basses and amplifiers GHS, Hipshot, Klein-Abs., Seymour Duncan pickups, Kather The Guitar Gloves, Ultratecs, ART effects, Silver Eagle straps.

SUPERCHOPS 4 BASS

*VIDEO SUPERCHOPS 4 BASS LEVEL 1 PHOTICKS PROD. Japanese intro to finger development, slapping, tapping, chords, bass lines, theory, scales, neck landmarks for inexperienced but ambitious player. \$49.95 plus \$3.00 S&H (Foreign orders \$5)

AUDIO

- Primer: 18 Hot Tones incl. GP Spotsolo solo displaying all techniques (20 min. \$10.95)
- #1 Step Style (Beg. Inter.)
- #2 Step Style (Inter. Adv.)
- #3 Fingers (Beg. Inter.)
- #4 Fingers (Inter. Adv.)
- #5 Tapping (Beg. Inter.)
- #6 Tapping (Inter. Adv.)
- #7 Harmonics (Beg. Inter.)
- #8 Harmonics (Adv. Pro)
- #9 Chords (Beg. Inter.)
- #10 Chords (Adv. Pro)
- #11 Rock/HM (Beg. Inter.)
- #12 Rock/HM (Inter. Adv.)
- #13 Rock/HM (Inter. Adv.)

Send to: SUPERCHOPS 4 BASS, P.O. Box 22982, Lawrenceville, GA 30050.
*Atlanta 2-4 weeks delivery
* GA residents add 4% sales tax + Foreign orders to US dollars only + Dealer inquiries 404/323-2277

Enclosed is \$ check M.O. Visa MC. \$14.95 for \$4.95 tape, \$20.95 for \$10 tape.
Add \$1 tape S&H on all orders. Foreign orders \$3 tape S&H. C.O.D. or charge. Orderline 1-800-945-8812. 20% minimum order on mail.

Name _____ Card # _____ / Exp. DL _____
Address _____ Signature _____
City/State/Zip _____ Ph. # _____

DESIGNED BY EMG

Select The high impedance power plant
IN TODAY'S FINEST GUITARS

For complete information contact:
Kuffner International Inc.
P.O. Box 141236
S.I., NY 10314-0008
Phone (212) 981-3322

Two Heads Are Better Than One!

TODD BRINDEL



THE Q-TUBE 70 TUBE/MOSFET HYBRID FROM ASI QUANTUM

The explosive Q-Tube 70 packs quite a punch.

It has all the features you want in a portable amplifier...and more!

- 65 watts RMS of Mosfet power
- Two channels-12AX7 "crunch" distortion channel and a classic "clean" channel
- Two 8" heavy duty speakers
- Pre & Post gain controls
- Reverb & effects loop
- Three different modes of tube distortion: Tube Overdrive, "Crunch", separate Turbo Tube-all foot switchable
- Thrust control (shape, contour) offers additional EQ for the distortion preamp
- 5 band graphic EQ

AUTHORIZED DEALERS

AMERICAN MUSIC BROKERS, FLINT, MI
313-787-6291

BONNY'S MUSIC, EL PASO, TX
915-532-1182

BIG APPLE MUSIC, NEW HARTFORD, NY
315-732-3502

BIGHAM DISCOUNT MUSIC, DALTON, GA
404-228-3881

BRADY MUSIC, KANSAS CITY, KS
913-371-4172

CITY MUSIC, BAKERSFIELD, CA
805-937-2488

COLORADO MUSIC, DENVER, CO
303-256-7283

C.P. SOUND, MIDDLINGTON, RI
914-344-1995

DISCOUNT MUSIC SHOP, BONNE, DE
205-543-8080

DOMANI'S MUSCLELAND, ELSTRA, OH
216-355-7379

DRUM DESIGN, CORAL SPRINGS, FL
305-344-0194

DYNAMIC SOUND & MUSIC, LEVITOWN, PA
800-852-1818

FARRELL'S MUSIC, CLEVELAND, OH
614-476-2016

GUITAR WORKS, GREENWOOD, IN
317-825-1510 • 1-800-223-9807

HEADSTART GUITAR, ENGLESTOWN, NJ
201-259-7795

HILTON MUSIC, ALBANY, NY
518-459-8008

IMBOTT II MUSIC, RANTOUL, IL
217-659-4727

KEN'S MUSIC, KENNETT, MO
314-668-0003

MACHIN MUSIC, HAGERTOWN, MD
301-733-1441

MARSH STREET MUSIC, MECHANICSBURG, PA
717-661-9992

MEDIAN MUSIC, INDIANAPOLIS, IN
317-575-0900



From ASI, Makers of
Sustainiac™ guitars
and Sustain systems. Rockmaster™
and Quantum amplifiers
TEL: (317) 352-0759
FAX: (317) 352-1539
3875 Culligan Avenue
Indianapolis, IN 46218 U.S.A.

AUTHORIZED DEALERS

MEVILA VALLEY MUSIC, LAS CRUCES, NM
702-323-0405

MORRELL MUSIC, GREENVILLE, TN
800-526-6777

MUSICIAN'S FRIEND, MEDFORD, OR
800-526-1882

MUSIC LOFT, MACHINIC FALLS, ME
207-345-3339

MUSIC MART, FAIRBANKS, AK
907-452-4500 • 1-800-478-3006

THE MUSIC FACTORY, FRANKLIN SQ., NY
516-485-1360

THE MUSIC STORE, BOULDER, CO
303-443-7887

PENNAVAYE MUSIC, SPRINGFIELD, PA
215-676-2888

R & B MUSIC, MUNDELEM, IL
708-949-3000

REZ BOSSIE GUITARS, ROMEOBEAR, CA
818-288-1085

"ROCKE, THE MUSIC STORE", RENO, NV
702-323-0405

RUCKER MUSIC, COLUMBUS, GA
404-327-6305

ROBINS-GILES DOWNTOWN MUSIC, JUNEAU, AK
1-800-478-8630

SAL'S MUSIC, NEWARK, NY
315-331-2341

SANDQUIST MUSIC, KANSAS CITY, OH
619-626-5000

OUND SOLUTIONS, CURRY, IL
217-226-1208

STACEY'S MUSIC SHOP,
CHARLOTTESVILLE, VA 240-874-1555

STEVE'S SOUND SHOPPE, DETROIT, MI
3-3272-5401

THE STRING SHOPPE, COLUMBUS, OH
614-261-9573

U CREST MUSIC CENTER, CHERRYVALE, NY
716-884-5143

ZOOIE'S MUSIC, PHOENIX, AZ
602-268-6822

The above dealers are privileged members of the ASI Gold and Platinum programs. Extra commitments from these select stores and from ASI result in additional benefits to you with more product availability and special services. Your patronage of these dealers when selecting Quantum, Rockmaster and Sustainiac is greatly appreciated.

guitar back issues

FOR THE PRACTICING MUSICIAN

*Asterisk indicates
bass line included

ISSUES NOT
LISTED HERE ARE
COMPLETELY SOLD-OUT
AND NO LONGER
AVAILABLE

GET 'EM WHILE THEY LAST!



Only \$5.95 each
**ANY 5 FOR
\$24.95**

(minimum order: 2 issues)

704 APR. 87 Lynch / Sheehan cover—
5150 (Van Halen) / "Shy Boy (David Lee Roth) / "Road Games (Allen Holdsworth) / In My Dreams (Dokken)
Van Halen—poster

707 JUL. 87 Tom Scholz cover—
"More Than A Feeling (Boston) / "Nobody's Fool (Cinderella) / Keep Your Hands To Yourself! (Georgia Satellites) / "Locked In (Judas Priest)
Judas Priest—poster

Also still available:

502 FEB. 85 Ritchie Blackmore
Highway Star All Night Long (Squier)
"General Lee Midnight Maniac /
Yngwie Malmsteen—poster

607 JUL. 86 Dokken cover—
"Alone Again / "Start Me Up / "Shapes Of
Things / Midsummer's Daydream.
Rik Emmet—poster

608 AUG. 86 Hackett / Howe "Jekyll
And Hyde Pinball Wizard Day By Day
"Iron Man Tony Iommi—poster

611 NOV. 86 3rd Anniversary Issue
"Ice Cream Man Marching Out
Why Worry Change It
Billy Sheehan—poster

701 JAN. 87 Schon / Campbell
"Stone In Love / Twigs Approved /
Foxy Lady Sunday Bloody Sunday
Heart—poster

702 FEB. 87 Lee / DeMartini cover—
Lightning Strikes You're In Love "Reeling
In The Years Samba Pa Ti /
Cinderella—poster

706 JUN. 87 Iron Maiden cover—
"Wasted Years / New World Man
"White Room / Quarter To Midnight /
Tony Mac Alpine—poster

709 SEP. 87 Jimi Hendrix cover—
Who Made Who / You Can Still Rock In
America / Smoking Gun / Voodoo Chile
(Slight Return) / Jimi Hendrix—poster

801 JAN. 88 Michael Schenker
"Suicide Solution (Live) / Into The Arena
"Roxanne / Life In The Fast Lane
"Teen Town (bass line only)
Randy Rhoads—poster

805 MAY 88 Guitar Jam cover—
Crying In The Rain / Rock Me / Sweet
Emotion / Long Distance Runaround
Campbell / Sambora / Gillis—poster

810 OCT. 88 David Gilmour cover—
"Another Brick In The Wall Part Two / Eight
Miles High / Queen Of The Reich
"S.A.T.O. / Queensryche—poster

811 NOV. 88 5th Anniversary Issue
"Black And Blue / Wake Up Dead / Song Of
The Wind Always With Me. Always With
You / Joe Satriani—poster

612 DEC. 86 Steve Vai cover—
"Tobacco Road (David Lee Roth) / "Soul Man (Sam & Dave) / "Run To The Hills (Iron Maiden) / "Can't Find My Way Home (Blind Faith) / Stevie Ray Vaughan—poster

705 MAY 87 Bon Jovi cover—
"You Give Love A Bad Name (Bon Jovi) / "Master Of
Puppets (Metallica) / Blue Wind (Jeff Beck) / American Tune
(Paul Simon) / Vinnie Vincent—poster

803 MAR. 88 Def Leppard cover—
"Free Bird (Lynyrd Skynyrd) / Women (Def Leppard) /
Bouree In E Minor (Bach) / Skeletons In The Closet
(Anthrax) / Anthrax & Megadeth—poster

905 MAY 89 Joe Satriani cover—
"Sunshine Of Your Love (Cream) / "Ain't Talkin' Bout Love
(Van Halen) / "Hot Dog And A Shake (David Lee Roth) / Ice
Nine (Love - Joe Satriani) / La Bamba (Los Lobos) /
Eric Clapton—poster

9005 MAY 90 George Lynch cover
People Get Ready "Sittin' On Top Of The
World Mr Scary Janie's Got A Gun
Jimmy Page—poster

9006 JUN. 90 Jimi Hendrix cover
"Presto / 32 Pennies / Abigail / Anesthesia
Pulking Teeth (bass line only) / Hey Joe /
Greg Howe / Blues Saraceno—poster

9008 AUG. 90 Randy Rhoads
Steal Away "Up All Night Long Time
"Mystica Potato Head Groove Thing Black
Velvet Slaughter—poster

9009 SEP. 90 Clapton / Campbell
Van Halen cover - "I Wish I Would Rain
Down Toy Soldiers "Hol' For Teacher
Hands All Over House Of Pain
Eddie Van Halen—poster

9010 OCT. 90 Bon Jovi / Beck
Blaze Of Glory "Epic Go Your Own Way
I Think I Love You Too Much Life Goes On
C.C. DeVille—poster

9011 NOV. 90 7th Anniversary Issue
I Would Love To Miles Away "Got The
Time / What Is And What Should Never Be
Runnin' Down A Dream / The Year In
Rock Guitar—poster

9012 DEC. 90 Warren DeMartini
Loving You's A Dirty Job / "Crossfire
Decadence Dance Civil War Smoke On
The Water / Jimmie Lee & Stevie Ray
Vaughn—poster

9101 JAN. 91 Vernon Reid cover—
Type / "Jealous Again / "Stop / Bluebird
Cliffs Of Dover / Eric Johnson—poster

9102 FEB. 91 Jason Becker / Jim
Martin cover— "Falling To Pieces / Higher
Ground / Air / Love In An Elevator / Terminal
Beach / Flea (Red Hot Chili Peppers)—
poster

9103 MAR. 91 Queensryche cover
"The Best I Can / Hell's Bells / "Fly To The
Angels / Joey / "The Boys Are Back
In Town / Thin Lizzy—poster

9104 APR. 91 Hendrix / Morse
Gibbons cover
"The Star Spangled Banner / "Highland
Wedding / "My Head's In Mississippi
"Lucraria / "A Lil' Ain't Enough
Jimi Hendrix—poster

**TO CHARGE BY PHONE:
CALL 1-800-331-5269 9 AM to 5 PM EST
Mon.-Fri.**

**OR MAIL THIS ORDER TO: MAIL BOX MUSIC
P.O. Box 341, Rye, NY 10580**

Please rush the issues checked to

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

issues at \$5.95 each (minimum 2) (Special offer 5 for \$24.95)

ALTERNATE CHOICE _____

Charge my _____

VISA MasterCard

Brand Total _____

Account No. _____

Expiration Date _____

Cardholder Signature _____

Check/Money order enclosed payable to Mail Box Music

NOTE: NY, NJ, and CT residents please add sales tax. Please also add shipping charges as follows
for orders shipped within U.S. \$3.50 Canada \$5.00 Other foreign orders \$3.50 plus \$4.00 per item. Please
make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice

812 DEC. 88 Cinderella cover—
"Gypsy Road / "Come On (Part 1) / Damn
Good / Zap / Led Zeppelin—poster

902 FEB. 89 Lynch / Bratva cover—
Kiss Of Death / "Pour Some Sugar On Me
Sweet Child O'Mine / T Bone Shuffle
"NV43345 / Guns N' Roses—poster

904 APR. 89 Anthrax cover—
"When Love Comes To Town / Spanish Fly
You Know What I Mean Be All, End All
Jessica / Jeff Beck—poster

906 JUN. 89 Jake E. Lee cover—
"One / Confidence Man Here Comes The
Sun / High Wire / The Pepper Shake
Metallica—poster

908 AUG. 89 Mr. Big cover—
"Addicted To That Rush / "Every Breath You
Take / Point Of No Return / Fire Woman
Modern Day Cowboy
Steve Morse—poster

909 SEP. 89 Jeff Beck cover—
"Eyes Of A Stranger / I've Seen All Good
People / Goodbye Pork Pie Hat / California

Girls / "Behind Blue Eyes'
Pete Townshend—poster

910 OCT. 89 Joe Perry cover—
"Rag Doll / "Wish You Were Here / "Highway
To Hell / All That You Dream / Wait Till
Tomorrow / Jimi Hendrix—poster

911 NOV. 89 Vaughan / Reid /
Hammett cover— "Jump In The Fire /
Patience / Scuttle Buttin / End Of The Line
"Cut Of Personality / Vernon Reid—poster

9001 JAN. 90 Motley Crue cover—
"Dr. Feelgood / Yesterday / Man For All
Seasons / "Deuce / "Muttha (Don't
Wanna Go To School Today)
Steve Stevens—poster

9002 FEB. 90 Van / Coverdale
"Kitten's Got Claws / "La Grange / Love
Song / Lola / "School's Out
Alice Cooper—poster

9004 APR. 90 Beach / Hill / Sabo
Headed For A Heartbreak / "18 And Life
Over My Head / "Suffragette City / Truckin
Jerry Garcia—poster

THE VINYL SCORE

BOTTOM LINE Genuine pop fun from this all-star clan

If anything, the Traveling Wilburys have grown closer musically since the death of Lefty (Roy Orbison). Vol. 3 gleefully bursts forth with a purer, distinctive familial brand of sumptuous layered guitars and intermixed vocal hijinks from the remaining four middle aging travelers. Being a Wilbury is clearly more fun than mere music making for Spike (George Harrison), Muddy (Tom Petty), Clayton (Jeff Lynne) and Boo (Bob Dylan), a joyous living-room return to college coffeehouse days, '90sized with an effusive survey of pop music styles in the album's tracks. From



train-whistle rock and acoustic two-step to doo-wop crooning and the mimicking blues of "Cool Dry Place" where Boo seems to be comically aping his own alter ego. Vol. 3 is a broad stroke of genius reduced to its simplest elements. George Harrison pops in and out of the positively righteous group strumming with electric slide guitar and mandolin breaks and Gary Moore makes a guest appearance with a squawking blues lead on "She's My Baby." Way more than a hobby the Traveling Wilburys are quickly establishing themselves as their own rock genre. Ain't we the lucky ones?

MIDLINE



BOZ SCAGGS
Atlantic

Boz Scaggs is a rock oddity, a marginal white soul singer from Oklahoma and Texas first heard during psychedelia's peak as a member of the Steve Miller Band. Leaving

Miller in 1969 after two LPs, Scaggs, a bene-factor of Rolling Stone publisher Jann Wenner's interest and largesse, was teamed with Alabama's Muscle Shoals rhythm section. His debut started an eight-album career that peaked commercially with the 1976 hit "Lowdown." But what makes Boz Scaggs a classic and the musical peak of Scaggs' career, was the chance appearance of then itinerant guitarist Duane Allman and his seminal work on the 12-minute "Loan Me a Dime."

The Muscle Shoals rhythm section backed many R&B and rock acts in the 60s and 70s, from Aretha Franklin and Wilson Pickett to Bob Seger and Paul Simon. For the year before forming the Allman Brothers band, Duane was the Shoals house lead guitarist. The Boz Scaggs session was a bit different, an album of Scaggs gently tumbling blue-eyed soul and country blues notable for Scaggs' mature songwriting, the rhythm sec-

tion's loose shambling backing and the leader's crackling vocals. Allman is mostly the tasteful but reserved session player, adding stunning glissades on the slow walk of "Finding Her" and glistening acoustic slide on "Waiting for a Train." But three Allman breaks on Fenton Robinson's "Loan Me a Dime" were a 1969 revelation. His introductory solo is a dazzling Albert King-inflected statement while a solo between verses snarls and spits tersely amidst braying horns. But it's Allman's closing five-minute explosion that stands as one of rock's strongest, most emotional blues solos. Allman works his way out of Scaggs' chorus, then pushes his way through an overbearing horn arrangement that threatens to cut him off. He simply refuses to give up his piece until the band joins him in a sustained moment of potent musical interaction. It's a guitar moment always worth a return visit.

PURE METAL

The ULTRA V

- Neck through body design
- 24 fret ebony fingerboard
- M22 humbucking pickups
- Handmade in U.S.A.

NOTED CARVIN GUITARISTS

- Joey Allen (Warrant)
- Craig Chaquico (Starship)
- James Christian (House of Lords)
- Lanny Cordola
- Marty Friedman (Megadeth)
- Mike Marquis (Kik Trace)
- Guy Manup-Dude
- Eric Turner (Warrant)
- Vinnie Vincent

CARVIN
FACTORY
DIRECT

Please send me Carvin's FREE 80 page color catalog.

Name _____

Address _____

City _____ State _____ Zip _____

Send to: GM-30 1155 Industrial Ave., Escondido, CA 92029

Carvin Hollywood Store: 7414 Sunset Blvd. (213) 851-4200

Carvin products are available DIRECT only. Outside the USA: See your dealer.

Create your own high performance metal machine by selecting from Carvin's large list of custom options such as a maple fingerboard, oiled neck, dual-to-single coil switching, reverse or V headstock, abalone inlays and flamed translucent finishes. Carvin guitars feature the finest pickups and hand craftsmanship and are guaranteed to have 1/16" string action at the 24th fret.



**T·H·E G·R·O·U·P
T·H·E M·U·S·I·C**

CLASSIC LED ZEPPELIN

**O·N·L·Y F·R·O·M
WARNER BROS.
PUBLICATIONS INC.**

BEST OF LED ZEPPELIN FOR GUITAR (TAB)

Black Dog, Stairway To Heaven, Whole Lotta Love, Heartbreaker, Immigrant Song, more GF0343/\$9.95

LED ZEPPELIN COMPLETE

More than 40 hits including Stairway To Heaven and D'yer Maker. GF0056/\$14.95

THE GUITAR STYLES OF LED ZEPPELIN

The authentic guitar styles of Led Zeppelin's Jimmy Page, with tablature. Includes 9 hits: Stairway To Heaven, Black Dog, Your Time Is Gonna Come, Babe I'm Gonna Leave You, Whole Lotta Love, Good Times Bad Times and more. GF0243/\$8.95

LED ZEPPELIN GUITAR TECHNIQUES

Includes Dazed And Confused, D'Yer Mak'er, Four Sucks, Going To California, Living Loving Maid (She's Just A Woman), Misty Mountain Hop, Moby Dick, Over The Hills And Far Away, Rock And Roll, Thank You. GF0291/\$7.95

GUITAR SUPERSTAR SERIES

Stairway To Heaven, Whole Lotta Love, Black Dog, Dazed And Confused and many more! GF0292/\$12.95

GUITAR SUPERSTAR SERIES (MORE LED ZEPPELIN)

Includes Moby Dick, The Rain Song, Rock And Roll, The Song Remains The Same, The Battle Of Evermore, more GF0341/\$12.95

OFF THE RECORD (TAB)

Contents start off with Advice and Analysis. Songs include Whole Lotta Love, Heartbreaker, Immigrant Song, BlackDog, Rock And Roll, Stairway To Heaven. GF0376/\$14.95

LED ZEPPELIN OFF THE RECORD (1ST ALBUM)

Includes Good Times Bad Times, Babe I'm Gonna Leave You, You Shook Me, Dazed And Confused, Your Time Is Gonna Come, Black Mountain Side, Communication Breakdown, I Can't Quit You Baby, How Many More Times. GF0432/\$19.95

Please send the books I have indicated above. For shipping and handling, I have included \$3.00 for the first book, \$1.50 for each additional book. New York, New Jersey, California, please add appropriate sales tax

Check or money order enclosed _____
(Make check payable in U.S. funds, to
Warner Bros. Publications)
Bill my _____ Mastercard _____ Visa
(\$15.00 minimum on credit card orders)

LED ZEPPELIN OFF THE RECORD (2ND ALBUM)

Whole Lotta Love, What Is And What Should Never Be, The Lemon Song, Thank You, Heartbreaker, Living Loving Maid (She's Just A Woman), Ramble On, Moby Dick, Bring It On Home. GF0433/\$19.95

LED ZEPPELIN OFF THE RECORD (3RD ALBUM)

With Immigrant Song, Friends, Celebration Day, Since I've Been Loving you, Out On The Tiles, Gallows Pole, Tangerine, That's The Way, Bron-Y-Aur Stomp, Hail off To (Roy) Harper. GF0438/\$19.95

So place your order today and benefit from the Best Sound In Print!

Prices subject to change
Please allow 4-6 weeks for delivery

Card No. _____ Exp. Date _____

Signature _____

Name _____

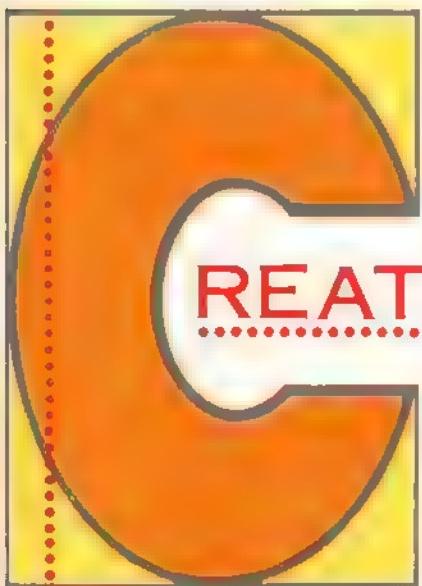
Address _____

City _____ State _____ Zip _____

Phone # _____

Mail to: Warner Bros. Publications Dept. JG
265 Secaucus Road
Secaucus, NJ 07096-2037





CREATIVITY PERSONIFIED

as it is wondrous. The four band albums he's released under his own name all stretch the experimental nature of commercial pop, a job he is uniquely suited to. We chatted with this soundmaster about his recent past on record (*Young Lions*) and on stage with David Bowie. BY JOHN STIX



Ken Settle

The rudiments of rock all come together in guitarist Adrian Belew. Rhythm, the heart of what makes rock roll, was his first love. Melody, the ear catching, hum-along variety that the Beatles launched on the world, has been at his core since he started liking music. You can catch smiles like these from either of his pop records with The Bears. Experimentation, the invention and manipulation of sounds, is how he earned his stripes as a guitarist. Listen with an open ear to his solo guitar recording, *Desire Caught by the Tail*. All three of these elements are what brought the guitarist to collaborate with the likes of Frank Zappa, David Byrne, Cyndi Lauper, King Crimson, Paul Simon, Herbie Hancock and David Bowie. Whether as team leader or team player, Adrian Belew brings a sense of wonder to music that is as distinct

Do you wait for the muse to hit you?

No I don't. I make it happen. I go in, and if there's nothing happening, I'll sit down at the guitar or piano and try to come up with something. I've started sometimes on drums with something that really felt good to me and built a song on it. Occasionally, songs hit me full force in my head—I'm sure the best ones. I sit down with a guitar and write them out as a full song. I think I work best under pressure. For instance, I toured through October '89 with *Mr. Music Head*, and then I knew, at that point, I had just two and a half months to figure out a brand new album, write it, and record it all myself. Two and a half months is a very short time. Usually it takes me six months to do that process and no one thought I could do it. I just went to work in a ferocious manner, and I finished the last couple of tracks for *Young Lions* as the Bowie tour rehearsals began. So not only was I doing a brand new album, I was also responsible for putting together 33 new versions of David Bowie songs as I was musical director of the band. So it was kind of all snowballing on me. You should have seen me in January of 1990, I was a wreck! I like working that way.

You seem to be inspired by the studio setting itself.

When I go in the studio, it's like I was just there yesterday. If I went in the studio tomorrow, totally unprepared, I'd start right in and I'd have new songs by the end of the week. Although I enjoy live performing, I'd much prefer being in the studio, and I look at it like a painter does. You have all these tools available to you, you can use any method you want to create this painting of yours, and you can look at it and subtract things, change things, make it a different way, color it, and finally you have to say "OK, that's it," and set it aside.

Where does the guitar sit in all of this?

The guitar is my palette, although I played everything on my last three albums. I really enjoy playing drums and I'm getting a little better at piano, which I use mainly as a writing tool. I enjoy bass. But it's the guitar that I can get everything from. I can sound like a clarinet or a trumpet, or a cricket, or anything I want. When I put these songs together, I use the guitar in two ways. First as an orchestration tool, a way to put anything I want into the song, and second as a vehicle for expression, meaning the actual joy of playing guitar and putting in a wild solo, or just playing something really intimate that feels good to me.

Which comes first, the idea or the experiment?

Usually it's exploration first, and from that I am often inspired to become more scientific, and develop that sound, and

then utilize it somewhere. Over the years, I've increased my musical vocabulary to such a degree that now there are things to draw on. I know that I can make a string section and I know I can make trumpets, and I know I can do percussion on guitar, and I know that I can also come up with an interesting guitar solo sound that I haven't had before. And, of course, there's the entire zoo that I've been working on in my spare time.

When you say guitar, do you mean guitar synth?

I mean guitar processed by some means. Quite a lot it is a guitar synthesizer with other guitar processing devices. I enjoy using a fuzz tone with that, or certain types of delays. Frequently, it's some oddball method that we come up with right there on the spot in the studio, putting bobby pins on the strings, or whatever. I have a room in my house that's just our music room. It has a baby grand piano, and all of my tape paraphernalia, and a library of books. Most often, my experiments come from the arrival of a new device, so I frequently change my guitar setup, and I'll try something. I'll get a new device and I'll work with it for days on end. It doesn't always have to be a guitar device; it can sometimes be an entirely different instrument, a Japanese Koto, or a piano. When I got my piano two years ago, I had a roaring good time figuring out how to play and I frequently wrote songs. In that period most of *Mr. Music Head* was written on the piano. It inspired me into a whole new realm of writing.

What's a new fun toy that's giving you this experimental burst on the guitar?

The Korg A-3, which is a simple rack-mount device that has modulated delays and various distortions and so on, but it's a new area, slightly different from all the Roland stuff that I'm more accustomed to. What I liked about the unit most was that it really could authenticate double-tracked-sounding guitar parts, and because of the modulated delays you could do certain things that I didn't have access to. So there's me sitting at home with headphones on, plugged straight into the A-3, until I've kind of exhausted it.

How do you go about saying, "Well, I gotta look for something I haven't done before?" That's a difficult thing to do, because most of us work with the same vowels and consonants.

Well, I don't really do that. I don't go looking for it. It just seems to happen with me, because I'm so often experimenting with sounds. It's my favorite thing to do with a guitar, and frequently, I sit down and play old blues licks that I know, but I run them through a reverse unit, and something else, and it comes

out sounding Chinese.

Who do you look to for inspiration in this regard?

Well, certainly John Lennon is the person who influenced me the most. I would pair him with Jimi Hendrix as being the two most influential forces, musically, at an early age in my life. Lennon was a great rhythm guitar player. I learned enormous good things from Beatles records. The Beatles were underrated for their intricate little chord patterns and things, and I think John Lennon was truly a rhythm guitar player. It's an art that not many people practice, and he was very good at it. I grew up kind of with two sides. One side was pop music that I was hearing and playing on the radio, and the other side was concert music, because the first thing I did as a musician was to join the school marching band as a drummer, and I went to concerts every year. I've been a drummer longer than a guitar player. As a ten-year-old boy, I remember hearing Ravel's "Bolero," and "Rhapsody in Blue," "The Rite of Spring," and Eric Satie things that I would take with me to a desert island if I had to be deserted. So I grew up with both areas and I find myself always trying to combine those things into pop music, which is probably why I liked the late '60s Beatle era so much, because they had George Martin, who brought in those great string quartets and beautiful sounding orchestras for "I Am a Walrus" and "Strawberry Fields."

Speaking of drumming, let's talk about King Crimson and Bill Bruford. I love Discipline.

Oh yeah, it's my favorite too. I learned a lot from Bill Bruford. He's very open. He'll show you anything you want to know. One day, after realizing I was a drummer, he sat me down and said, "You're a good drummer, but you need to press on. You need to learn some things. Why don't you let me show you some stuff?" He instantly showed me the double sticking pattern that he uses in "Waiting Man," from the *Beat* album, and I've used that pattern to death. I've gotten more mileage out of that than you could ever imagine. It was one of the nicest things anyone could do, to show you down and introduced you to a guitar synthesizer and you'd never heard it before. It was very eye-opening.

One of your claims to fame is that you approach music, vocal or instrumental, with your own unique vision.

Exactly. Well, that's the soul of whatever art I may have. I approach it strictly on a musical basis, not as a "guitarist," per se, with lots of splashy solos or anything. The guitar is my orchestra. It's not just my solo instrument. The thing I like about my solo guitar meanderings, like

The Best

Our strings are different.
Our tone is ordinary and
is achieved with a lot of
volume. Maxima Strings
are coated with pure 24-Carat
gold cost less a few dollars
more than ordinary strings
but you hear yourself
the best.



"Why use gold plated strings? The
theory didn't convince me
at first but the sound did.
straight away. They sound
brighter for longer, and
that's more than enough
for me."
Brian May, Queen

OUTSIDE CORNER

on *Desire Caught by the Tail*, was that, finally, it didn't sound like anybody to me, and I figured, "All right, this is good; it doesn't even show my Beatle roots. Maybe I'm getting to something that's finally mine." Unfortunately, I can't do that music all the time. There's such a strong pop vein to me. When I did *Young Lions*, I really felt there were all these pop songs just dying to get out, so let's do them. I didn't think the David Bowie song was the best single. "*Young Lions*" is a much more interesting song.

It is a very interesting song, especially because of the Van Kampen percussion ensemble from Holland. That's what inspired that song, these intense African overtones, and primal-feeling rhythm, and shouting. I started thinking, "Oh, let's put some Foxx tone guitar on this!" (laughs) I think of you as a guitar player who sings, but I'm never sure if the words fit with this sound, and this style.

I think they lay right on top of one another. They're very comfortable together. It's not that one is separate from the other. Are they created together?

They're not created together, but at all times I'm thinking ahead. What is this song going to be about, so why is the guitar doing what it's doing? Frequently, I'll finish the words and then add the guitar, so that it makes sense to the

song, and serves the song. I work very diligently on lyrics, because when you play a piece of music, it can suggest anything to the listener. And, of course, they'll bring their own cargo. But when you put words on it, then you have defined it for them. Whether they understand the words or not—and they will still draw their own conclusions. A song like "Men in Helicopters" is patently clear. It's about the killing of animals, and dolphins, and tuna, and people shooting rhinos from helicopters. It's all very visual, and it's simply saying that we're ruining our own planet.

Does anything in the music say we're ruining our planet?

No, I don't think so. In the middle, however, instead of a guitar solo, as it were, I sprinkled in sounds of seagulls, sounds of the ocean, sounds of whales. They're all guitar sounds, but you get this sense of being out there in the water with the tuna that are being captured, and the dolphins that are also being inadvertently killed with them.

I just realized that possibly you're no longer the "Twang bar King." I don't know if it ever was all that important to you, but I don't hear it as much, or maybe it's so subtle.

I'm starting to get back in touch with that again. I developed a couple of new methods for using the palm on the

bridge, and pushing the bridge up, and some things like that. I used this other method for "Pretty Pink Rose," the solos in it, where I take the twang bar to the string and play the string with the bar itself.

As a pick!

Which I'd never tried before—and you can roll it across the string; you can tap the string, and so on.

How strong and precise are you with your right hand? A certain amount of it is luck, 'cause as you pick, you're bouncing a little with your arm.

I'm bouncing it on the string, almost like hammer-ons. I'm rolling it on the string. There's two methods that I've found that work for me. One was pulling the string up and then rolling the tremolo against it, and the other was just hammering-on with it.

When you're pulling the string up, what do you mean?

I mean pulling a note against the bar laying on the string, so they're kind of rubbing one another. I'm going very much back to playing a Stratocaster guitar with a tremolo unit on it, and I like that a lot. Since you mention the "Twang Bar King," I should point out that that song was always a joke to me. Of course, it was tongue-in-cheek to say, "I'm the Twang bar King." It was about a boisterous guitar player, not about me but people took it quite literally.

ANNOUNCING

Reach over 600,000 guitarists with an ad in the new Classified section of GUITAR For The Practicing Musician, the best-selling guitar magazine in America.

Cost: \$2.50 per word

.50 additional per bold word (underline words to appear in bold type)

\$7.00 per address and phone number

Display: We will also accept display ads:

1/2 page (2 1/4" x 2 1/4") = \$395

6 x rate = \$345 per ad

12 x rate = \$305 per ad

1 column width ad (2 1/4" wide x 1" high) = \$210

6 x rate = \$185 per ad

12 x rate = \$165 per ad

COST OF AD

— Words (do not count address)

— @ \$2.50 ea. = _____

— Bold words @ .50 ea. = _____

— Address = \$7.00

— Total _____

— # issues ad is to run _____

— Total payment enclosed = _____

Payments/Deadlines: All display ads must be sent with camera ready art work and pre-payment ten weeks prior to the copy date of the issue (January 15th deadline for April issue, etc). All copy subject to approval of the publisher. Classified advertisers who use post office box numbers must provide permanent address and phone number, whether or not included in ad.

For further information contact Peter Seidel at 914-935-5283

Mail ads to:
GUITAR For The
Practicing Musician
P.O. Box 1490
Port Chester, NY 10573
Attn: Peter Seidel

Name _____

CATEGORIES (Check one)

- Instruction
- Schools
- Instruments for Sale
- Parts/Accessories
- Vintage Instruments
- Music related merchandise

Address _____

City _____

State _____ Zip _____

Telephone _____

Please attach your classified ad copy on a separate sheet of paper. Type or print clearly, with all bold words underlined.

GUITAR CLASSIFIEDS

PLAY THE HOTTEST TABLATURE SONGBOOKS!

ROCK OUT!

The Best Way
To Play

THE Heavy Metal Guitar Method

Until now, aspiring guitarists have had to learn the old-fashioned way, using songs they never wanted to learn in the first place. We've developed the only method that allows guitarists to play heavy metal guitar right from the start. The Cherry Lane Heavy Metal Guitar Method is designed to be used individually, in a classroom or with a private instructor.

Available now:

Lesson Books

CL3407-Primer	\$ 5.95
CL3408-Book One	\$ 7.95

Cassettes

CL3413-Cassette to Primer	\$ 9.95
CL3414-Cassette to Book One	\$ 9.95

Supplemental Books

CL3411-Modes	\$ 5.95
CL3410-Chords	\$ 5.95

Companion Songbook

CL3412-Songbook to Primer & Book One	\$ 7.95
--------------------------------------	---------



Notice to all Guitar Teachers!

Send in the order blank below for your FREE SAMPLE of The Heavy Metal Guitar Method Book One and Accompanying Cassette.

To charge by phone (Visa or MasterCard) call

1-800-331-5269

9AM - 5PM
EST Mon. - Fri.

or mail this order to:

MAIL BOX MUSIC
P.O. Box 341 • Rye, NY 10580

MONEY BACK GUARANTEE:

100% satisfaction or your choice of refund, credit or exchange. Simply return goods within 10 days.

Note: NY, NJ, CT & TN residents, please add sales tax. Please also add shipping charges as follows: For orders shipped within the U.S. \$3.50 Canada \$5.00. Other foreign orders \$3.50 plus \$4.00 per item. Please make payments in U.S. funds. Allow 4-6 weeks for delivery. Prices subject to change without notice.

Please rush my order as listed:

Name _____

Address _____

City _____

State _____

Zip _____

ITEM NO.	TITLE	PRICE

Check/Money Order enclosed payable to: MAIL BOX MUSIC • P.O. Box 341 • Rye, NY 10580

Subtotal

Charge my Visa MasterCard

PLEASE SEND ME A FREE CATALOGUE.

NY, NJ, CT & TN sales tax

Shipping

U.S. \$3.50 Canada \$5.00

Total

Cardholder Signature _____

YES! I'm a guitar teacher. Please send me the free sample at no extra cost or obligation

SAMPLES SENT 4TH CLASS MAIL • OFFER EXPIRES JUNE 30, 1991

ADRIAN BELEW

ADVERTISER INDEX

ADA	C3	Marshall	10
Atlanta Institute Of Music	125	Maxima Strings	147
Allparts	127	Mechanics of Metal	132
American Educational Music Publications	85	Metal Method Productions	27
Aria Pro II	69	Music Dispatch	131
Atlantic Records	60	Musician's Friend	138
BBE Sound Inc.	64	Musician's Institute	6,120
Carvin Corporation	79,89,143	Nady Systems	72
Charvel Guitar Company	3	Paul Reed Smith Guitars	21
Cherry Lane Videos	137	Peavey Electronics	57
Crate	5	Quantum	141
DOD	139	Recording Workshop	134
Dean Markley	94	Rock Performance Music	66,67
Digitech	61,63	Roland Corporation	70-71
DiMarzio	12	Ross	19
EMG Pickups	82	Sabine	29
Ernie Ball	86	Sam Ash Music Corporation	134
GHS Strings	62	Samson Products Corporation	C4
GVM	127	Select Pickups	140
Groove Tubes	16	Seymour Duncan	130
Grove School of Music	4	Shrapnel Records	C2
Guild	14	SuperChops 4 Bass	140
GUITAR Back Issues	142	Takamine	119
GUITAR Classifieds	148	Tascam	8-9
Guitar Summer Workshop	30	Thoroughbred Music	30
Hartke	1	Torres Engineering	29
Hughes and Kettner	87	Tubeworks	83
Ibanez	18,84	Warmoth Guitars	130
J. D'Addario & Co.	133	Warner Brothers Publications	144
James How	7	Washburn	65
Learn To Burn	129	Whirlwind	88
Mail Box Music	149	Zoom	135
Mandolin Brothers	132		

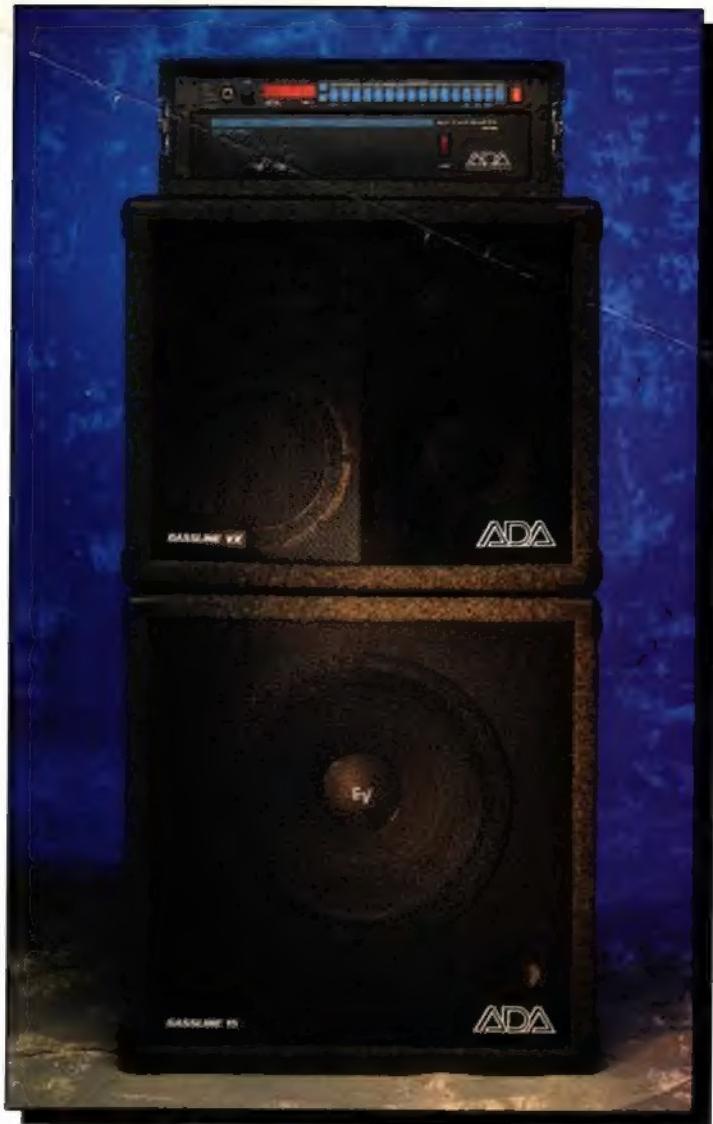
I'll talk to Joe Perry, and he'll go, "Oh, the wang bar doesn't do much, unless Adrian Belew's doing it."

Well I do like it, because it's like what you would do with your voice. It's sort of an extension of that. With your voice, you change the tone and texture, you change the trill of it, the vibrato, or you make it drop down. It's all the same things you do with the tremolo arm. It's a tone-bender more than anything. I love playing with it.

Let's end with a bit of Bowie. How did you hook up with Bowie again?

It came about in this way. We first played together 12 years ago, and remained somewhat in contact over the years, but not very often. We'd talk for a second. He heard *Mr. Music Head* and really liked the album. He announced the video on MTV and so he was very aware of that. He called me and said, "I have this retrospective, giant world tour planned, and it's the last time I'm ever gonna do these songs. I'd love to have you put the music together for me and be in the band. I know you have a solo career going real strong, but I like your music; we'll work something out so that you won't just be a sideman." And what we worked out, of course, is that he came and played on my record for two songs, and we wrote a song together, and we did a video together, and we even did this song, "Pretty Pink Rose," in the show. It was the only new song in the whole show. He has been absolutely supportive, gracious, accommodating. I brought my own band and he allowed us the freedom to take the songs and do them as we wanted. So I tried to put the music together in a fairly faithful yet contemporary way, so the band sounds like an orchestra for "Life on Mars," then it sounds like a garage band for "Panic in Detroit," and kind of everything in between. It was very exciting. It was the nicest tour I've ever been on. David is very relaxed and funny. He's a lot of fun to be around, whereas, 12 years ago, I barely got to know him. We were almost on two different planets.

What was your favorite song to play live? I rather like the whole period of *Ashes to Ashes*, *Heroes*, that period of music. I don't particularly lean towards the songs that have great guitar soloing in them, like "Stay." That doesn't happen to be my favorite song. There was a lot of room for guitar throughout the show. I enjoyed "Space Oddity," the first song of the night. I became a part of the orchestra there, and then I play a couple of backwards guitar solos. Maybe that is my favorite song. I'll pick that one. □



The Modern Bass Quartet

Sit in with this talented group from ADA and hear these four powerhouse sidemen produce more great bass tones than you ever dreamed possible. These cats are versatile and responsive! They will follow your every note, nuance and inspiration.

Check out this lineup. The **MB-1 MIDI BASS PREAMP** is the heart of the ensemble. It blends separate tube and solid state circuits to build any kind of tone you need. Sculpt your tone with the MB-1's programmable Contours, EQ, Compression, classic ADA analog Chorus and Effects Loops, and store it in one of the 256 memory slots for instant recall.

The **B500B BIAMPLIFIER** pumps all of your new found tone right where you need it. 500 watts of clean bass power that sounds even louder when used with the MB-1's onboard Crossover to biamp the ADA BASSLINE cabinets. Feel your groove's solid foundation that the EV-loaded **BASSLINE 15** lays down.

A pair of 5" drivers provides top-end response that's clear as a bell in the **BASSLINE VX**, while the two custom 10" speakers mounted on ADA's uniquely canted baffle pound out an extra-wide field of dispersion.

The next time you take the stage, take the Modern Bass Quartet -- and take the spotlight.

ADA. THE NEW SHAPE OF BASS.

ADA
ADA AMPLIFICATION SYSTEMS
ADA, Inc., 7303-D Edgewater Dr., Oakland, CA 94612, 415-632-1323

For more info call: 1-800-241-8888

GO

YOUR OWN WAY

The golden age of wireless is here. You can take the music anywhere you want.

That's why Samson keeps coming up with more ways to go wireless. In fact, our affordable Stage Series offers total freedom of movement for all kinds of vocalists and musicians.

Experience hands-free vocals with an AKG or Countryman wireless headset mic. Clip a wind instrument mic onto your horn and feel your playing come alive. Free up electric and acoustic guitars without sacrificing any sound quality. Go hand-held wireless with a variety of today's most popular vocal mics.

No matter which way you go, you've got the choice of either the Stage 22 True Diversity or Stage II Non-Diversity receivers. Each has the clear, powerful sound Samson is known for.

And each is equipped with professional *dbx Noise Reduction.

So go wireless. But when you go, go Samson Stage.

SAMSON

WE ARE THE WIRELESS FUTURE®

Samson Technologies Corp., P.O. Box 9068, Hicksville, NY
11802-9068 (516) 932-3810 FAX (516) 932-3815

*dbx is a registered trademark of Carillon Industries.

© 1991 Samson